

EXPLORING THE WORLD OF ☿ - THE ARTIST FORMERLY KNOWN AS PRINCE

UPTOWN

Winter/Spring 1998 • #31

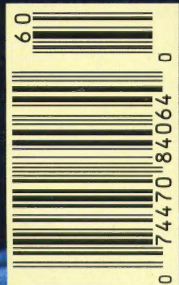
**Call People Magazine
And Rolling Stone**

☿ Speaks - Part IV

**Everybody's Here,
This Is The
Jam Of The
Year!**

The Jam Of The Year World
Tour report - Part I

USA \$6.95 • CANADA \$7.95



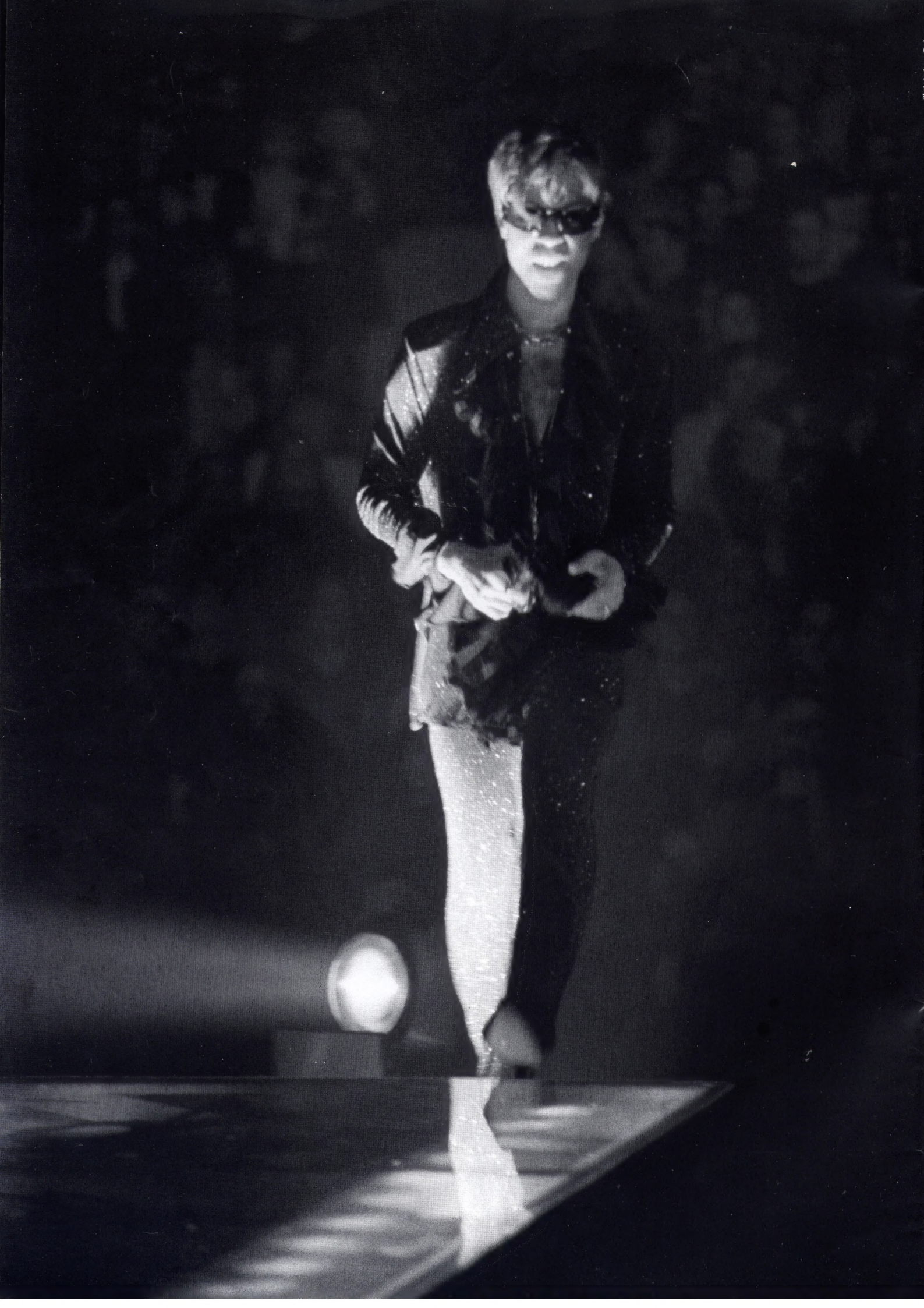




Photo by Russell Hollifield.

Kind thanks for help and input to this issue go to Alan Freed and the ♀ family.

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Printed in Sweden.

ISSN 1403-1612

#31

Volume 7 • Issue 1

January 31st 1998

Next issue: March 31st 1998.

Everybody's Here, This Is The Jam Of The Year!

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Hi there!

You're all very welcome to UPTOWN #31 and our seventh year. This is our first "regular" issue in half a year since #30 was a special issue devoted to posters and postcards. In between #30 and #31, we also published the *TURN IT UP* book, which seems to have been very well-received and appreciated. You can still purchase *TURN IT UP* and back issues of UPTOWN from us – see details on pages 26–27.

With this issue UPTOWN is becoming a bi-monthly publication, except for a summer break in July. From now on, all issues will be "regular" issues, containing articles and news. We will continue our series of tour reports (*Sign O' The Times* and *Lovesexy* tours), album studies (*Sign O' The Times*, *Lovesexy*, *Batman*, and *Graffiti Bridge*), articles on associated artists (including Wendy & Lisa, Jill Jones, Taja Sevelle, and Madhouse), discographies (including French and Dutch releases), as well as many other articles which I think will be of interest.

As is customary when we enter a new year of UPTOWN, we have modified the look of the magazine somewhat. Nothing drastic, though. And beginning with this issue, we have skipped the old titles for various sections of the magazine (*Crucial*, *Data Bank*, *Hello*, and *Does Not Compute*), instead using simple descriptions such as News, Letters, Corrections, etc.

Even though we are abandoning the "special issue" format, you can still expect issues devoted to certain themes or topics, much like this issue, which is largely dedicated to the current *Jam Of The Year* tour. The current tour really has been the first time for many American fans to experience the Artist in concert, something which we Europeans have been spoiled with since 1986, so we are happy for you (and slightly jealous). Our exhaustive report covers each and every 1997 concert and aftershow ♀ played as part of the on-going tour. Because of the extent of the article, we have omitted the letters section in this issue, but you can expect this to be back with #32. In the meantime, keep on writing!

Shortly after the publication of the previous issue of UPTOWN (#29), we parted ways with our news editor, Pierre Igot. Because of this, our Internet online news pages were terminated. Since then, our website has been more or less inactive, but we are still hoping to re-launch some type of news service in the future so please continue to check it out. The split with Pierre happened because we felt that UPTOWN's need for integrity was becoming incompatible with his involvement in the *Love 4 One Another* website. Pierre did a great job for us and we remain on the best of terms.

Welcome back in two months. If everything works out as planned, we will have an exclusive interview with and an article on Wendy & Lisa (much-requested by readers) and an in-depth look at Jill Jones' fantastic 1987 album and how it came to be. We will also continue our coverage of the *Jam Of The Year* tour. C U then!

Editor's Note

The continuing Crystal Ball saga

It was announced on the Love 4 One Another website [<http://www.love4oneanother.com>] that the long-awaited *Crystal Ball* three-CD set would probably arrive before Christmas to those who had pre-ordered. However, it still has not been released and no release date has been set. On December 30th, it was announced on *Love 4 One Another*, "CRYSTAL BALLERS - 2 assist in distribution, a major retail outlet has xpressed interest... 4 now they shall go unnamed... every1 who ordered the Crystal Ball, please b patient... shipping will b gin when the final details r worked out with this distributor. ♪ wants it available everywhere when the mailing starts... there is now an added surprise 4 the friends who pre-ordered early! 1-800-NewFunk will deliver... naysayers will eat words on toast when the Ball drops!"

At the time of writing (mid-January), noone really knows when and how *Crystal Ball* will be released. The fact that ♪ "wants it available everywhere when the mailing starts" indicates that it is going to be available in stores before people who have since long pre-ordered copies will get the record, which surely will disappoint many.

New releases

Some new promo releases have appeared since *UPTOWN* #29. A UK promo of "Face Down" is a white-labelled 12" record in a black sleeve with sticker (SPRO-11698). It contains: "X-Tended Rap Money Mix," "Instrumental Money Mix," "Eye Can't Make U Love Me," and "A Capella." There also exists a US "Eye Can't Make U Love Me" CD promo with an *Emancipation* sleeve (DPRO-11699). It is a radio edit of the song (3:54 minutes). The *Purple Rain* album was re-issued in a limited edition on 180 grams vinyl in Germany on November 24th 1997.

1998 tour dates and plans

At the time of going to press, mid-January, the following 1998 concerts have taken place:

January 2nd: UNO Lakefront Arena, New Orleans
January 3rd: Barton Coliseum, Little Rock
January 4th: Kemper Arena, Kansas City
January 5th: Roberts Stadium, Evansville
January 8th, 9th, and 10th: Fox Theater, Atlanta
January 13th: Ice Palace Arena, Tampa
January 14th (a.m.): Millennium 2000 Club, Tampa (aftershow)

You can find all 1997 *Jam Of The Year* tour dates in this issue's extensive tour report, which covers all concerts up until December 31st 1997. Needless to say, you can expect a follow-up on all 1998 concerts in forthcoming issues of *UPTOWN*.

At the moment, there are no definite plans for concerts outside of America, but ♪ has mentioned in recent interviews that he will play Europe in the summer of 1998.

Collaborations

♪ and Larry Graham have been recording together at Paisley Park this autumn/winter for a new Larry Graham and Graham Central Station album. ♪ actually showed the CD case during the December 9th Minneapolis KMSP-TV interview (see elsewhere in this issue).

Bryant Gumbel theme

Following our report in *UPTOWN* #29 on ♪ writing a song for Bryant Gumbel's new CBS TV show, it has now been reported that Bryant Gumbel turned down the song. A CBS-insider said in *TV-Guide*, "It was simply too funky for a news show." ♪ on the other hand issued this statement on his website *Love 4 One Another*, "♪ has declined the offer from Bryant Gumbel 2 compose the theme song 2 his new show, citing a conflict of ideas. ♪ was quoted as saying 'Bryant was looking 4 music that didn't compete with the pictures that one saw, but 2 me that's like making perfume without scent! Bryant and I r still cool, and I am confident he'll come up with something sharp.'"

Mayte's NPG Dance Co

Headed by Mayte, the NPG Dance Company debuted with their show entitled *Around The World In A Day* on October 17th at the Music Hall in Detroit (with ♪ in attendance). Mayte is the director of the dance company, which comprises 21 dancers, and she has designed the lighting and done some choreographing.

Following the Detroit premiere, further performances took place in Rockford (Illinois), October 18th, Milwaukee (Wisconsin), October 20th, Phoenix (Arizona), October 28th, and San Diego (California), November 1st. The last show was half-empty, so people holding the cheaper tickets were asked to move into the more expensive seating section closer to the stage. The NPG Dance Company has received many favourable notices, but due to insufficient advertising and overall promotion some of the performances have sold rather poorly. After taking a break, the dance company plans to return and continue the tour in February 1998.

Divided into three acts and with one encore, the *Around The World In A Day* performance lasted about 90 minutes. The dancers perform to an array of ♪/Prince songs and the dancers have stage-names taken from ♪ song titles. Act 1 included an intro made up of snippets from "Kiss," "When Doves Cry," "Let's Go Crazy," and "1999," followed by: "Around The World In A Day," "Darling Nikki," "Girls And Boys," "Electric Chair," "Pop Life," a brief "When Doves Cry" leading into "Tell Me How You Wanna Be Done" (from "Purple Medley" single), "Curious Child," "Dreamin' About U," "Diamonds And Pearls," and "Sleep Around." Act 2 was performed to the *Kamasutra* ballet, while act 3 featured: "New World," "The Human Body," "One Of Your Tears" (from *The Truth*), "Kiss," "Courtin' Time," "Gett Off" ("Houstyle" mix). The encore was "New Power Generation."

Jewellery auction

Metal Images, a company which is responsible for many of ♪'s and Mayte's jewellery, auctioned an exclusive piece of jewellery worn by Mayte. The benefit was donated to the *Love 4 One Another* charities. Bids started at \$2,500 and the bidding ended December 31st. Metal Images website [<http://www.metalimages.com>] contains many pictures of various ♪ jewellery.

♪ sells Los Angeles house and Glam Slam club closes

♪ has sold his home in Los Angeles Beverly Hills area for \$2.5 million. Reportedly, it was because he spends so little time in Los Angeles these days. Also, the landlord of the building in which the Glam Slam club in Miami is located, has forced ♪'s staff to close the club once again because not having paid the rent.

updates corrections

Due to lack of space in this issue, we will publish corrections and information about missing posters and postcards from *UPTOWN* #30 in our next issue. In the meantime, thanks to everyone who has helped us with information.

Some mistakes have also been discovered in *TURN IT UP*, primarily versions of songs we have missed in the *Purple Music* listing. We will devote a special section of our website [<http://www.uptown.se/turnitup>] to update the book. Besides standard HTML pages, we will publish updates as Adobe Acrobat PDF files, which you can download and print out.

Our sincere apologies to René Nieuwlaat, who is the photographer of the 1990 photo (page 38) in the *TURN IT UP* book we mistakenly credited to Pete Still Photography. René also shot the Hannover 1990 photo, as was credited in *TURN IT UP*.

"Pain"

Chaka Khan has recorded "Pain," a song written by Prince and N. Channison Berry for the *Living Single* TV show. The *Living Single* soundtrack album was released on September 30th and MeShell NdegéOcello takes part in the track.

Controversy Music sued

♪'s publishing company Controversy Music is being sued by Dale Kawashima, a song placement agent and music publisher, on October 28th at the Los Angeles Superior Court. Kawashima claims that he stopped getting payment from Controversy Music in April 1994 for working Controversy Music songs between November 1981 and September 1987.

Artist of the month

♪ will once again be featured as Artist Of The Month on the US VH-1 TV channel in February 1998.

Associated artists news

Wendy and Lisa perform background vocals on four songs on the new Victoria Williams album, *Musings Of A Creek Dipper*, due January 13th.

Former NPG drummer Michael Bland and bass player Sonny Thompson are currently on tour in Italy with Italian singer Giorgia.

The Hornheads' new album, *5 Heads Are Better Than 1*, features guest appearances by St. Paul Peterson and Mike Scott. The Hornheads have also contributed to six tracks on Portuguese recording artist Pedro Abrunhosa's new album, *Tempo*, which was engineered and mixed by former Paisley Park engineer Tom Tucker. Ricky Peterson joined the Hornheads as Abrunhosa's backing group for a few concerts in late September and early October 1997 in Portugal.

St. Paul Peterson started a tour with Ricky Peterson and Eric Leeds (amongst others) in New Orleans, November 3rd 1997. St. Paul and his brother Ricky Petersen performed their first concert together on December 15th 1997 at the Guthrie Theatre in Minneapolis promoting the Peterson Family's new holiday album, *A Child Is Born*. Ricky Peterson also has released the album *Move* which includes a cover of "Purple Rain."

Sheila E. played percussion on MTV's *Unplugged* show featuring Babyface and friends. A live album was released November 25th, *MTV Unplugged NYC 1997*.

Morris Day and The Time continue touring the US and there are plans for the recording of a new Time album. On November 4th, Morris Day appeared on the US TV show *Moesha*.

Rosie Gaines has won a MOBO award (Music of Black Origin) for Best International Single "Closer Than Close." The awards show was held at the Connaught Room in London and was aired on UK cable TV on November 13th 1997. Rosie is working on her new album in Scotland and has made many TV appearances in Europe during the autumn and winter. More information about Rosie Gaines can be found on her official web site [<http://www.rosiegaines.com>].

letters

Because of lack of space, we have omitted the *Letters* section in this issue. However, it will be back in *UPTOWN* #32! If you have anything to comment or if you have any questions, please write to the address below.

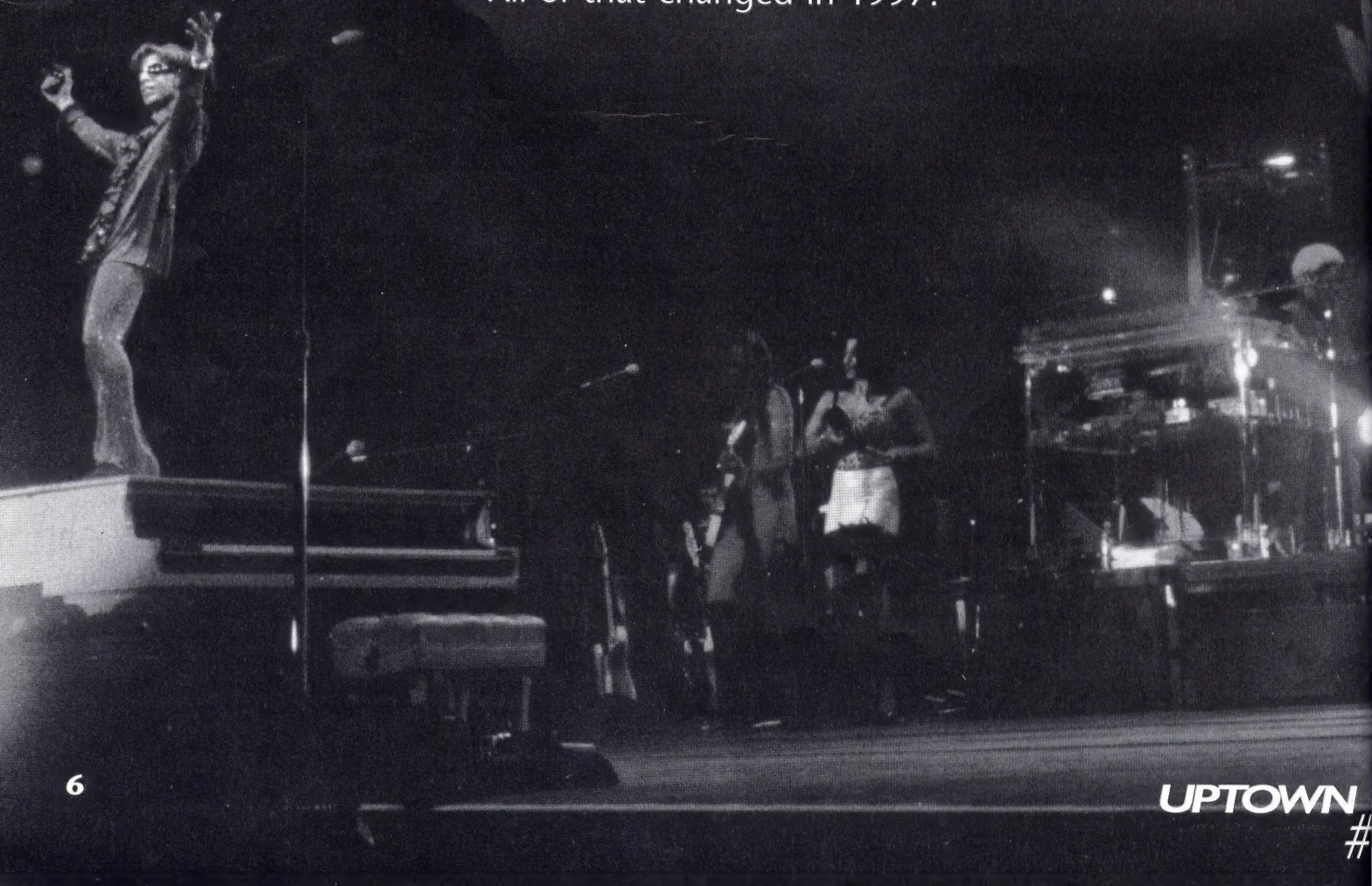
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Everybody's Here,
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Without a doubt, Prince's return to the performance arena in North America last year can only be considered an enormous success story. He had not undertaken anything remotely resembling a proper North American tour since the spectacular *Lovesexy* tour in 1988. His last outing, 1993's *Act I* extravaganza, only managed to reach mostly small venues in 13 of the largest cities in the US and Canada. And even though he has played numerous Paisley Park gigs and made some Glam Slam club appearances in Minneapolis, Los Angeles, and South Beach, many American fans have never previously experienced the Artist Formerly Known As Prince live in concert.

All of that changed in 1997!



Aftershow and one-off performances



23 July	Tramps, New York City (New York)
25 July	The Roxy, Boston (Massachusetts)
26 July	Egypt On The Waterfront, Philadelphia (Pennsylvania)
1 Aug	9:30 Club, Washington DC
3 Aug	Club Esso, Atlanta (Georgia)
5 Aug	In Cahoots, Oklahoma City (Oklahoma)
8 Aug	Café Hollywood, San Antonio (Texas)
9 Aug	Mirage, Dallas (Texas)
10 Aug	The Roxy, Houston (Texas)
13 Aug	Old Plaza Theater, Lafayette (Louisiana)
15 Aug	Glam Slam, South Beach (Florida)
18 Aug	Plum Crazy, Raleigh (North Carolina)
20 Aug	The Dock, Jackson (Mississippi)
22 Aug	Music City Mix Factory, Nashville (Tennessee)
23 Aug	New Daisy Theater, Memphis (Tennessee)
5 Sep	Paisley Park, Chanhassen (Minnesota)
10 Sep	Paisley Park, Chanhassen (Minnesota)
5 Oct	The Church, Denver (Colorado)
24 Oct	Utopia, Las Vegas (Nevada)
29 Oct	Club West, Las Cruces (New Mexico)
10 Dec	Paisley Park, Chanhassen (Minnesota)
11 Dec	Paisley Park, Chanhassen (Minnesota)
17 Dec	Kickers, Milwaukee (Wisconsin)
31 Dec	The Roxy, Houston (Texas)

The aftershow dates given are the p.m. dates (before midnight), even if the performances started after midnight.

Regular concerts

21 July	Pine Knob Music Center, Clarkston (Michigan)
23 July	Jones Beach Theatre, Wantagh (New York)
25 July	Fleet Center, Boston (Massachusetts)
26 July	Corestates Center, Philadelphia (Pennsylvania)
1 Aug	US Air Arena, Landover (Maryland)
2 Aug	Coliseum, Charlotte (North Carolina)
3 Aug	Coca-Cola Lakewood Amphitheatre, Atlanta (Georgia)
5 Aug	Myriad Convention Center, Oklahoma City (Oklahoma)
8 Aug	Alamodome, San Antonio (Texas)
9 Aug	Coca-Cola Starplex Amphitheatre, Dallas (Texas)
10 Aug	The Summit, Houston (Texas)
13 Aug	Cajundome, Lafayette (Louisiana)
15 Aug	Arena, Miami (Florida)
18 Aug	Hardee's Walnut Creek Amphitheatre, Raleigh (North Carolina)
20 Aug	Mississippi Coliseum, Jackson (Mississippi)
22 Aug	Arena, Nashville (Tennessee)
23 Aug	Pyramid Arena, Memphis (Tennessee)
13 Sep	Marine Midland Arena, Buffalo (New York)
14 Sep	Oakdale Theatre, Wallingford (Connecticut)
16 Sep	PNC Bank Arts Center, Holmdel (New Jersey)
19 Sep	Ervin J. Nutter Center, Dayton (Ohio)
20 Sep	Civic Arena, Pittsburgh (Pennsylvania)
21 Sep	Arena, Baltimore (Maryland)
24 Sep	Canadian Airlines Saddledome, Calgary (Alberta)
26 Sep	General Motors Place, Vancouver (British Columbia)
27 Sep	Gorge Amphitheatre, George (Washington)
28 Sep	Rose Garden, Portland (Oregon)
1 Oct	ARCO Arena, Sacramento (California)
2 Oct	Selland Arena, Fresno (California)
4 Oct	E Center, West Valley City (Utah)
5 Oct	Fiddler's Green, Denver (Colorado)
10 Oct	Shoreline Amphitheatre, Mountainview (California)
11 Oct	Hollywood Bowl, Los Angeles (California)
12 Oct	Meadows Amphitheatre, Irvine (California)
24 Oct	MGM Grand Garden Arena, Las Vegas (Nevada)
25 Oct	Blockbuster Desert Sky Pavilion, Phoenix (Arizona)
28 Oct	Tingley Coliseum, Albuquerque (New Mexico)
29 Oct	Pan Am Center, Las Cruces (New Mexico)
31 Oct	Civic Center, Mobile (Alabama)
2 Nov	Frank C. Erwin, Jr. Special Events Center, Austin (Texas)
4 Nov	Coliseum, Columbia (South Carolina)
5 Nov	Rupp Arena, Lexington (Kentucky)
6 Nov	Thompson-Boling Arena, Knoxville (Tennessee)
8 Nov	Coliseum, Greensboro (North Carolina)
9 Nov	The Crown, Cincinnati (Ohio)
8 Dec	Fargodome, Fargo (North Dakota)
10 Dec	Target Center, Minneapolis (Minnesota)
11 Dec	Target Center, Minneapolis (Minnesota)
13 Dec	Five Seasons Center, Cedar Rapids (Iowa)
14 Dec	Civic Auditorium, Omaha (Nebraska)
15 Dec	Hilton Arena, Ames (Iowa)
17 Dec	Bradley Center, Milwaukee (Wisconsin)
18 Dec	Van Andel Arena, Grand Rapids (Michigan)
27 Dec	The Palace Of Auburn Hills, Detroit (Michigan)
30 Dec	Reunion Arena, Dallas (Texas)
31 Dec	Compaq Center, Houston (Texas)

THE YEAR'S END THE *Jam Of The Year* TOUR HAD BECOME Prince's most extensive American tour since the 1984-85 *Purple Rain* tour — encompassing 56 shows in 53 different cities, with many more scheduled for January 1998. More importantly, however, is the fact that this tour has reached cities and states where Prince had never appeared before: Fargo, North Dakota; Salt Lake City, Utah; and Portland, Oregon to name just a few. Thus, for Prince, the *Jam Of The Year* tour has meant a chance to reconnect with the American fan — especially in remote portions of the country — who have not had the opportunity to see him live since the 1988 *Lovesexy* tour. It also stands to reason that Prince has managed to attract many “newer” fans, i.e. those who first became interested in the late 1980's/early 1990's due to the success of the *Batman* soundtrack and *Diamonds And Pearls* and have never witnessed him in concert.

Seated simply, press reviews of the individual shows have been the most overwhelming Prince has ever received in any country during his 20-year career. In fact, it is nearly impossible to find a negative review, a remarkable achievement considering the number of shows played. Most reviewers were in agreement that Prince has cemented his position as his generation's James Brown, and were full of accolades for the energy and stage presence he commands. “You can marvel at his ego, wonder about the glyph that stands in place of his name, even question his recent studio output. But as a live performer, His Purple Majesty remains at the height of pop royalty,” wrote Chris Vognar for the *Dallas Morning News*. “The Artist formerly known as Prince is an entertainer, let's get that out in the open right now... Putting on a show that would make James Brown proud,” commented J. A. Luna of *Houston Today*.

If there has been any recurrent criticism it is that the shows contain perhaps a few too many shortened medleys and not enough full songs. Most critics, however, dismissed this fact as inevitable due to the sheer volume and quality of Prince's work. Perhaps *Vibe* magazine summed up most people's feelings by honouring Prince as Comeback of the Year. “The Artist formerly known as Prince — A mind-blowing tour that shows all the up-and-comers how to do it right.”

“THIS EXPERIENCE IS ABOUT TO BEGIN”

Prince announced the new tour, officially dubbed *The Jam Of The Year World Tour*, at a press conference on July 22nd 1997 at the Broadway Millenium Hotel in New York City. He told those assembled that the new tour had begun the night before in Clarkson, Michigan (outside Detroit). Several possible opening acts were mentioned, including No Doubt, Lenay Kravitz, and comedian Chris Rock. They never materialized, but two of Prince's greatest musical heroes, Larry Graham's Graham Central Station and Chaka Khan, concurrently opened shows on the tour.

In an effort to thwart scalpers, Prince said at the press conference that concert dates would be announced no more than a week in advance. Consistent with a policy established earlier in the year with the *Love & One Another* tour, the best seats in each venue (known as “purple” or “gold” circle) would require vouchers that would only show the person who originally purchased the tickets to pick them up the night of the concert.

In many ways, the *Jam Of The Year* trek has been revolutionary in terms of the business aspect of touring. “I pay no agent, no manager, no merchandiser, and sometimes no promoter,” Prince told *USA Today's* Edna Gunderson about the tour. Indeed, Prince's people actually book most of the venues and are responsible for setting up ticket sales through Ticketmaster or other authorized agencies, a task normally handled by an outside booking agency. All tour merchandise is supplied by Panther Park Enterprises (though manufactured by an outside firm), and in those cities without a promoter Prince's people handle radio advertising as well.

Financially, this tour has been a cash cow for Prince — something which cannot be overestimated as one of the motives for touring so extensively. Playing in venues that typically hold 15,000 to 20,000 people (with a few smaller facilities mixed-in), he is selling a tremendous amount of tickets, averaging 10,000 to 15,000 people per concert and even selling out in quite a few markets. This is particularly remarkable in light of the fact that he has been out of the media focus (he is hardly ever heard on the radio or seen on TV these days), *Emancipation* has more or less been dead for several months now, and the short notice given before the concert coupled with high ticket prices.

The ticket prices range from a top price of \$65 in most cities to as high as \$100 for the best seats in some areas (Las Vegas, Wallingford). Realizing that he was not selling as many tickets as he would like, the cheapest tickets were reduced to \$15.00 for all shows beginning in December and tour dates were often announced two or three weeks ahead of time to allow for greater advance

sales. At the end of 1997 the *Jam Of The Year* was ranked among the Top Ten highest grossing tours of the year with over \$20 million in gross receipts.

An overlooked aspect of the tour is the large amount of money Prince has raised for his *Love & One Another* charity. In just about every city an afterparty was held following the show, and in some circumstances Prince and The NPG would actually perform an aftershow. It usually cost \$15 to attend the party, but the price was normally raised to \$25 if a performance was going to occur. In all cases Prince would at least make an appearance, staying for as little as 15 or 20 minutes to upwards of three hours. All proceeds from these appearances went either directly to *Love & One Another* or were donated to a local charity. Towards the end of the year, with the onslaught of winter, concert-goers were also asked to bring coats and other warm clothing to give to local homeless organizations. One such “coat drive” in Grand Rapids, Michigan, netted 1,219 pieces of clothing being collected.

Prince has announced his intention to tour until 1999 and it seems likely that he will focus much of his live work to North America in a continued effort to promote his independently released records, his 1-800-NEW-FUNK business, and the *Love & One Another* charities. The absence of large-scale American tours since 1988 has clearly created a huge demand for Prince/Prince's concerts, but in the long run there is always a risk of exhausting the audience, which is essentially what happened in Europe due to Prince's/Prince's frequent touring there. He staged six tours, most of them very extensive, between 1986 and 1993, and with declining record sales it became increasingly difficult to sell out the concerts. Indeed, the brief 1995 tour took in only Britain and Holland, his strongest footholds in Europe. Since then, he has concentrated on the American market, and there is no question that he needs another hit album or single if he is going to be able to stage another extensive tour of Europe. A similar scenario in the US and Canada is not unlikely, which means that it is necessary to get a new record out there and see some chart action, accompanied by radio and TV exposure, if he is going to attract new followers and concert-goers.

THE SHOW

The band was the same as on the *Love & One Another* tour (Kathy Dyson — guitar, Rhonda Smith — bass, Mike Scott — guitar, Kirk Johnson — drums, and Morris Hayes — keyboards), with the addition of vocalist Marva King.

A typical concert lasted anywhere from 90 minutes to two minutes in length, usually dependent upon the audience response. Prince noted whether or not there was an opening act, or the restrictions enforced by the venue. In comparison to past tours, the *Jam Of The Year* shows changed and evolved considerably as the tour progressed, allowing for more spontaneity from Prince and The NPG from night to night. From the outset, it was basically a continuation of the rather small-scale *Love & One Another* tour, which became more of a “greatest hits” revue as some *Emancipation* tracks were dropped from the setlist.

The staging and production also changed over the months. At first the differences were subtle, such as a new multi-colored psychedelic backdrop that often replaced the “P”-embossed black curtain for the encores, but towards the end of the year the performance evolved into a laser-light show, a starry background, a series of six large green neon light spheres that were suspended from the rigging and lit from inside, and the use of Prince's lighting rig from the *Diamonds And Pearls* tour suspended over the audience.

In addition, the placement of the players had changed slightly: Mike Scott and Kathleen Dyson on a raised platform on stage left, Rhonda Smith and Marva King on a platform at stage left. The light spheres that were once basically decorative began to breath energy and move around. The lightshow received some criticism from fans because it was extremely difficult to see the action onstage, but there was no denying that the combination of red and blue hues and the green lasers produced an absolutely stunning effect and formed a wonderful complement to the music.

SETLISTS

It is very difficult to give a basic order for a typical show because of the variation from show to show, but early on in the tour the regular set usually consisted of the following: “RAT” intro / “Jam Of The Year” / “Talkin' Loud And Sayin' Nothing” / “Purple Rain” / “Little Red Corvette” / “Get Yo Groove

On" - "Six" / "The Most Beautiful Girl In The World" / "Face Down" / "The Cross" / "One Of Us" / "Do Me, Baby" / "Sexy MF" / "If I Was Your Girlfriend" / piano medley / "How Come U Don't Call Me Anymore" / "Take Me With U" / "Raspberry Beret" / "Sleep Around" / "Baby, I'm A Star" / "1999."

"The Most Beautiful Girl In The World" often included a short instrumental portion of "The Glamorous Life" on piano by ♯. "Do Me, Baby" featured a brief medley teaser of "Adore," "Insatiable," "Scandalous," and "How Come U Don't Call Me Anymore." In addition, "Sleep Around" sometimes included the "Take The A-Train" riff and snatches from James Brown's "I Feel Alright."

The first significant setlist changes took place in Landover on August 1st, when the pre-recorded DAT intro was introduced. Essentially serving as notice to fans that the show was about to begin, it featured a voice repeating the phrase, "Please take your seats, this experience is about to begin" in English, Spanish, French, and German interspersed amongst snippets from "Controversy," "Kiss," "1999," "7," and "Let's Go Crazy."

The piano medley was also played for the first time during the Landover show and was included during every performance thereafter. Although it varied in length from night to night "Girls And Boys," "Diamonds And Pearls," "The Beautiful Ones," and fan-favourite "Darling Nikki" were normally included in just about every piano segment. An impromptu blues-tinged jam that incorporated the host city's name sometimes kicked off the medley altogether (during some December shows this became known as "Michigan Angel," "Milwaukee Angel," "Detroit Angel," etc).

On more rare occasions, the piano portion was extended to include "Strange Relationship," "Delirious," "Somebody's Somebody," "Kamasutra," "Venus De Milo," "Condition Of The Heart," "Erotic City," and "The Ballad Of Dorothy Parker." Several tracks were only played once in 1997 during the sit down, notably "When Doves Cry" (August 20th in Jackson), an instrumental portion of "Five Women" (October 25th in Phoenix), "I Love U In Me" (October 28th in Albuquerque), the traditional "It Is No Secret (What God Can Do)" (October 31st in Mobile), Rufus and Chaka Khan's "Sweet Thing" (November 2nd in Austin), and "Alphabet St." (Knoxville on November 6th).

"The Ride" (followed by a bit of "Mary Don't You Weep") was performed initially on August 1st in San Antonio after "Face Down," but beginning on August 15th in Landover it was sometimes included in a solo portion that featured ♯'s solo on guitar. Other times it was included in a combination of the aforementioned track, "Delirious," a cover of Joni Mitchell's "A Case Of You," and "Alphabet St." (two shows only, August 22nd in Nashville and August 23rd in Memphis). This solo portion was put to rest after the November 9th gig in Cincinnati.

A so-called "Old School" R&B medley made up of The Staple Singers "I'll Take You There," James Brown's "I Got The Feelin'," The Temptations "The Way You Do The Things You Do," and The Isley Brothers "Shout" replaced "How Come U Don't Call Me Anymore" during the August 2nd and Charlotte show, the only time this occurred during 1997, but portions were occasionally added to the encore during some December shows (see below).

"Let's Work" was included for the first time during the September 20th Pittsburgh gig, where it launched the encore, but starting with the September 24th show in Calgary it became a permanent set addition following "Talkin' Loud And Sayin' Nothing." A full-band rendition of "Delirious" (following "Let's Work") was added to the playlist for the first time in Knoxville on November 6th, but it did not become a regular set addition until the December shows.

The encore went through many changes during the fall of 1997 and seemingly no two shows were alike in this respect. Occasionally, ♯ would recite lines from "Erotic City" and "Girls And Boys" as a preface to the encore. The Landover show also marked the first inclusion of the so-called "greatest hits" (or alternative) encore of "Kiss," "Cream," "Gett Off," and "When Doves Cry." This quartet of songs was rarely played initially on the tour and "Cream" was actually dropped completely after only three performances following the August 18th show in Raleigh. The alternative encore usually replaced the regular "Sleep Around," "Baby, I'm A Star," and "1999" encore, but it was not uncommon for both encores to be played. Again, as the tour moved along the encores changed to some combination of the songs mentioned above. However, "Sleep Around" appears to have been abandoned after the October 29th Las Cruces date.

The band's set list sheet for the Detroit show, December 27th, lists that the last five songs were not played. On the other hand, "How Come U Don't Call Me Anymore" is not listed but was performed. Similarly, they played the piano medley.

**JAM OF THE YEAR
TALKIN LOUD
LETS WORK
DELERIOUS
PURPLE RAIN
LITTLE RED CORVETTE
I WOULD DIE 4 U
MOST BEAUTIFUL GIRL
FACE DOWN
I COULD NEVER TAKE THE PLACE OF YOUR
THE CROSS
DREAMING ABOUT YOU
DO ME BABY
SEXY MF
IF I WAS YOUR GIRLFRIEND
DIAMONDS AND PEARLS
BEAUTIFUL ONE
TAKE ME WITH U / RASBERRY BERET
LETS GO CRAZY**

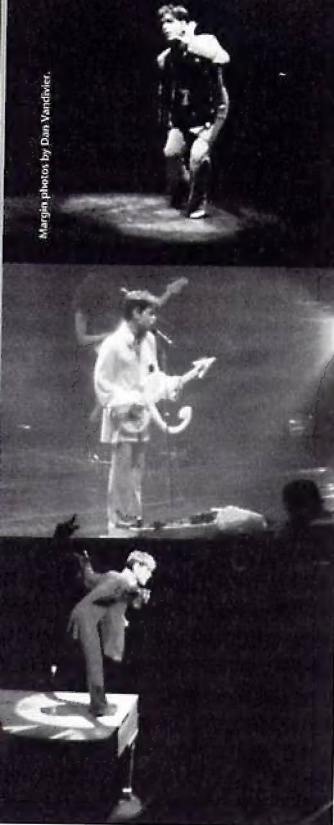
**ALWAYS IN MY HAIR
U GOT THE LOOK
POP LIFE
SIGN "O" THE TIMES**

The full-version of "Mr. Happy" was discontinued from the normal shows following the *Love & One Another Charities* tour, but was resurrected for two shows on the *Jam Of The Year* August 8th in San Antonio and August 16th in Houston, A ♯ led audience chant formed the basis of a recently-recorded track entitled "(I Like) Funky Music," which was played live in the runway for the first time during the Hubbard concert on September 10th and was included many times thereafter. Other songs that were played sporadically in encores include a cover of Kirk Franklin and God's Property's "Sonny" (as to the music of the Parliament classic "Flashlight," Chuck Brown's "Busin' Loose," "11/9311," "Johnny," "Get Wild," "Partyman," "Erotic City," "Girls And Boys," and "18 & Over." A medley of "Let's Go Crazy," "She's Always In My Heart," and "U Got The Look" was performed for the first and only time in 1997 during the December 11th Minneapolis show, while three-fourths of the "Old School" R&B medley of "I'll Take You There," "I Got The Feelin'," and "The Way You Do The Things You Do" was included in the encores of shows in Cedar Rapids (December 13th), Detroit (December 27th), and Dallas (December 30th).

Both "Get Yo Groove On" and "One Of Us" were dropped following the November 9th Cincinnati show. When the tour resumed in early December they had been replaced by "I Would Die 4 U" and "I Could Never Take The Place Of Your Man," the first time these two tracks had been played live since the *Purple Rain* and *Sign O' The Times* tours, respectively. The *Emancipation* track "Dreamin' About U" replaced the usual band intro for all shows after Grand Rapids on December 18th.

Towards the end of 1997 a standard show consisted of the following: DAT intro / "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Let's Work" / "Delirious" / "Purple Rain" / "Little Red Corvette" / "I Would Die 4 U" - "Six" / "The Most Beautiful Girl In The World" / "Face Down" / "I Could Never Take The Place Of Your Man" / "The Cross" / "Dreamin' About U" / "Do Me, Baby" / "Sexy MF" / "If I Was Your Girlfriend" / piano medley / "Take Me With U" / "Raspberry Beret" / "Kiss" / "Gett Off" / "When Doves Cry" / "(I Like) Funky Music" / "Baby, I'm A Star" / "1999."

The following report encompasses all of the 1997 concerts and aftershows played on the *Jam Of The Year* tour, from its inception in Clarkston, Michigan, July 21st, until the December 31st concert in Houston.



21 July: Pine Knob Music Center, Clarkston (Michigan)

☿ launched his *Jam Of The Year* tour with a sold-out show at the outdoor Pine Knob Music Center, about 25 miles north of Detroit (14,542 in attendance). Despite word that several new songs were being rehearsed for this new leg of the 1997 tour, very little was changed from the earlier *Love 4 One Another Charities* shows. With the threat of rain in the forecast, ☿ took to the stage at an early (for him at least) 8:30 p.m., but the show seemed to be a little rushed and the sound left a lot to be desired.

Apart from leading the audience in several chants, notably "ain't no party like a Motor City party," ☿ said very little throughout. Before the opening "Jam Of The Year," the Artist proclaimed, "The New Power Generation has just taken control," before beginning a countdown very similar to that found on "Live 4 Love" from *Diamonds And Pearls*. "Michigan, I do believe it has been awhile since I've played to so many people here," he stated during "Talkin' Loud And Sayin' Nothing." "But this used to be my old stomping grounds. Who played here before me? Was it funky? I know it wasn't funky like this!" He warned all the "moms" to take their children outside before "Face Down," explaining that it was going to "get bad in here. I mean *disgusting*! Take 'em out to get some potato chips... I'll wait. Lady, I'm not kidding... it's gonna get nasty!"

"We here on the stage believe God is in each and every one of us, waiting for us to do something deserving of him. Until then he's just chillin' inside of us. Now that's a slick God," ☿ said introducing "One Of Us," "If you don't mind, we're going to do this one NPG style." For the 15-minute encore, the new psychedelic backdrop was removed to reveal the familiar black "☿" curtain used in previous shows. Unusually, ☿ began the encore by reciting the chorus of "Girls And Boys" a couple of times, followed by the first verse or so of "Erotic City" without accompaniment from The NPG. The normal "Sleep Around" medley was then played. Also different from the *Love 4 One Another Charities* shows was the fact that he actually sang "1999" instead of just leading everyone in chants of "party!" The show ended promptly at 10:35 p.m.

Following the show, ☿ participated in an America Online Internet chat that drew over 350,000 people, causing the system to crash for awhile. Because of this there was no afterparty. He flew to New York City on the morning of July 22nd for a press conference in which he officially announced the *Jam Of The Year* tour. He was also spotted at the nightclub Nells later that night with Mayte's sister, Janice.

23 July: Jones Beach Theatre, Wantagh (New York)

☿ made what was undoubtedly one of his most unusual and greatest entrances for his show at the Jones Beach Theatre, which is situated along the ocean on Long Island (9,550 in attendance, about 1,000 shy of a sellout). At about 8:50 p.m., a speedboat came racing from behind the stage, pulled up at its side, and released purple/white balloons into the air as ☿ jumped onto the stage from the boat. Many celebrities were in attendance, including D'Angelo, Claire Danes, and Spike Lee.

The show was very good, although it appeared that ☿ was having problems with his microphone – he looked at the technician on the side of the stage often, and even went over to talk to him several times. Before kicking off the encore, he once again recited lyrics from "Girls And Boys" and "Erotic City," and during the "I Feel Alright" portion, he twice asked The NPG to "hit [him] 25 times" to the crowd's delight. The show was over at approximately 10:45 p.m.

The pre-show soundcheck included work on "Kiss," The Staple Singers cover "I'll Take You There," James Brown's "Make It Funky," several instrumental jams, and a few tracks from the regular show set.

23 July: Tramps, New York City (New York)

Steve Weitzman, manager of Tramps, a nightclub in New York City, was contacted by ☿'s people prior to the Wantagh gig in the hopes of arranging a suitable venue for an afterparty and a possible performance. Many fans were angry and left standing out in the

rain, though, when they were told that Tramps (at the Artist's request) was only allowed to let those on a VIP-only guest list in. A few actual fans were able to gain admittance to the club, however. What made the situation even worse was the fact that the club was only about half-full with 200–250 or so people inside, including celebrities such as Spike Lee, Chris Rock, Claire Danes, Sean Lennon, and Geoffrey Wright.

Shortly after 2:00 a.m., ☿, D'Angelo, Mike Scott, and ?uest-love of the Roots (on drums) all appeared on stage and began to play a two-chord vamp, which lasted approximately 25 minutes. The Artist sat in a chair in the corner and played bass, while D'Angelo played keyboards and sang as the makeshift band went into "The Ballad Of Dorothy Parker." They also included portions of D'Angelo's "Brown Sugar" and a cover of Bobby Womack's "You're Welcome, Stop On By" throughout the mix. When this jam was complete, the rest of The NPG emerged, with D'Angelo remaining as another keyboard player and Pierre André Baptiste as a guest on saxophone.

The proceedings began again with a fun cover of The Staple Singers' classic "I'll Take You There," with guest vocalist Marva King (formerly of Stevie Wonder's band) taking over the lead vocals. The so-called "Old School" medley continued with James Brown's "I Got The Feelin'," during which ☿ sang and made up goofy, self-mocking lyrics. The Temptations' "The Way You Do The Things You Do" was next, as the Artist held the microphone out over the audience to sing along on the chorus, before The Isley Brothers' "Shout" closed out the hour-long set. The band held down the last chord for awhile, the volume rising and falling with ☿'s hand signals, then built up again into an unexpected and quite thrilling Count Basie-style big-band finish.

25 July: Fleet Center, Boston (Massachusetts)

The setlist for ☿'s show at the 15,705-capacity Fleet Center in downtown Boston was identical to the New York show (11,761 in attendance). The concert began at 9:25 p.m. (25 minutes late) and lasted until almost 11:30 p.m., which was a half-hour beyond the arena's self-imposed 11:00 p.m. curfew. ☿ was quite talkative during the show, smiling and really hamming it up for the crowd. The Fleet Center is home of the NBA basketball team Boston Celtics, and as ☿ took note of all the championship banners hanging from the ceiling, he asked the audience to send him and The NPG some of "that energy!"

25 July: The Roxy, Boston (Massachusetts)

The *Boston Globe* reported a couple of days prior to the Fleet Center show that "the Artist Formerly Known As Prince faxed a 'wish list' for his Friday night post-performance party at the Roxy... Apparently, the Artist wants 'a VIP room and a stage where my guests will be able to shake their booties' after the Fleet Center concert, as well as lights and sound so he can perform."

By the time most people arrived at The Roxy from the Fleet Center, the club was already filled and no one else was being admitted. Nightclubs in Boston must close by 2:00 a.m., but ☿ still managed a thrilling 30-minute set consisting of "Gett Off," and the "Old School" medley of "I'll Take You There," "The Way You Do The Things You Do," and "Shout."

26 July: Corestates Center, Philadelphia (Pennsylvania)

Somewhat disappointingly, the Artist only sold 9,382 seats out of a possible 15,000 at Philadelphia's Corestates Center – even some of the best seats (\$75) were empty at showtime. The lack of a capacity crowd did not seem to bother ☿ too much, however. He even asked the audience, "Philly, if I come back in a couple of months, will ya'll come to see me?" The setlist remained the same for the fourth consecutive show, although the lines from "Erotic City" were left out before the encore. Saxophonist Pierre André Baptiste joined ☿ and The NPG on stage during the encore, which was exceptional as usual.

The definite highlight of the night came during "Sleep Around." ☿ broke down the music and pointed to a rather large woman dancing in the front row. He invited her up on stage to

"He spent nearly two hours onstage with all cylinders firing, touching on every chapter of his career – and maybe adding a few more... If the Artist parties this hard in 1997, it boggles the mind to think how he'll ring in the millennium."

– Matt Diehl, *Rolling Stone*

"The Artist, formerly known as Prince, has reached such a level of stage mastery he can sometimes whip audiences to a frenzy by doing nothing at all."

– Steve Jones, *USA Today*

"The Artist Formerly Known As Prince took a detour from his long ego trip Saturday... He spoke of the need for harmony among humankind, 'Sooner or later, before 1999, we've got to find some common ground, ya'll.' Many in this racially diverse crowd found it at this dynamic performance. And that would have made the show a success even if it had not been as musically satisfying as it was."

– Kenneth Johnson, *The Charlotte Observer*

dance for everyone, and dance she did! She was wearing a denim dress that was partially undone in the front, and she kept lifting it up to reveal black thong bikini underwear as she shook her booty for the crowd. At one point, she started rolling around on the ground in a very sexual fashion. While all of this was going on, $\text{\textcircled{F}}$ watched in amazement and moved to the top of the piano. The woman followed him over and tried to climb up with him. He finally said, "Damn girl, you're gonna get me arrested! Security!" She then grabbed his microphone and began rubbing it between her legs, then bent over and wagged it like a dog's tail, finally tossing it out into the audience. Security ushered her off the stage, leaving $\text{\textcircled{F}}$ to comment, "We have to take her backstage to look for some drawers!"

26 July: Egypt On The Waterfront, Philadelphia (Pennsylvania)

About 2,000 people packed into the Egypt On The Waterfront nightclub following the Corestates Center concert hoping to see a possible $\text{\textcircled{F}}$ performance. Once again, the Artist and The NPG did not disappoint. The aftershow began at about 1:05 a.m. and lasted for 35–40 minutes as nightclubs in Philadelphia must close by 2:00 a.m.

Throughout the show, $\text{\textcircled{F}}$ played "hide and seek" with the audience, going back and forth behind a large white column onstage. At one point he even mocked a stagedive to the crowd's excited cheers. He also gave a separate shout-out to all the Capricorns, Geminis, and Scorpios in the house. The set included a jam of "I Like Funky Music"/"Funky Stuff," and the "Old School" medley of "I Got The Feelin'," "I'll Take You There" (featuring some excellent piano work by $\text{\textcircled{F}}$), "The Way You Do The Things You Do," and "Shout."

After the brief set, $\text{\textcircled{F}}$ retreated to the glass-enclosed VIP room. Later, he generated some self-publicity by posting on the *Love 4 One Another* website that while he was on his way to the VIP area he was mobbed by female fans who just couldn't resist his alluring, sexy white outfit. Of course, the story was picked up by other news sources, although its legitimacy has not been confirmed.

1 August: US Air Arena, Landover (Maryland)

$\text{\textcircled{F}}$'s show in front of a packed house of 15,324 at the US Air Arena in Landover (outside of Washington DC) was spectacular, easily the best and most interesting of the concerts so far. Before the show, fans were treated to a new audio advertisement for *Crystal Ball*, *The Truth*, and other $\text{\textcircled{F}}$ items with numerous prompts to contact 1-800-NEW-FUNK for more information. It replaced the normal pre-show music from *Emancipation* and was played in a continuous loop as people made their way to their seats. The soundcheck contained practice on "Kiss" and "Cream" among other numbers.

The show began at 8:25 p.m. with a new DAT introduction, the first time it was used on the tour. The set remained the same up through "If I Was Your Girlfriend," although several songs seemed shorter than normal (notably "Face Down"). Instead of launching right into "How Come U Don't Call Me Anymore" as usual, $\text{\textcircled{F}}$ surprised many people by inserting a new piano medley consisting of "Diamonds And Pearls," "Strange Relationship," "Condition Of The Heart," "Girls And Boys," and "Venus De Milo," before continuing with "How Come U Don't Call Me Anymore," "Take Me With U," and "Raspberry Beret."

The standard encore of "Sleep Around," "Baby, I'm A Star," and "1999" contained bits of Chuck Brown's "Bustin' Loose," but was otherwise similar to earlier shows. Local dancer Kamilah Wohlford (also a member of Mayte's NPG Dance Company) was brought up on stage to dance and she was so good that many thought her appearance was planned (which it was). $\text{\textcircled{F}}$ tried to hide that fact, remarking that "she is not part of the show." She stayed onstage for the remainder of the show.

After a few minutes of waiting, $\text{\textcircled{F}}$ came back out on stage one more time, saying "I don't know, I think I ran out of hits," which cued a second encore of "Kiss," "Cream," "Gett Off," and "When Doves Cry." Two more females from the audience were invited on stage, one of which started rubbing all over $\text{\textcircled{F}}$ as he tried to show her his wedding ring. The closing "When Doves Cry" was preceded by an electronic drum solo by $\text{\textcircled{F}}$, and he ended the song by playing the usual keyboard solo on the guitar instead, before just walking off.

1 August: 9:30 Club, Washington DC

Word had leaked a few days prior to the Landover show that an afterparty was planned for the 9:30 Club in Washington DC, but it was not confirmed until it was announced following $\text{\textcircled{F}}$'s arena gig. The line, which stretched almost a block, was not allowed to enter until 1:00 a.m. because the club had to clean up after a Veruca Salt concert earlier in the evening. $\text{\textcircled{F}}$ arrived shortly after 2:00 a.m. and immediately went into the VIP area. Celebrities in attendance included Olympic gymnast Dominique Dawes and Washington Wizards basketball star Juwan Howard.

Around 2:15 a.m. the *Crystal Ball* version of "Days Of Wild" was played over the PA, and 15 minutes later The NPG took to the stage as the studio version of "18 & Over" was played from CD. The show got underway with the band jamming on a funky groove. $\text{\textcircled{F}}$ messed around on keyboards a little bit before grabbing a microphone and beginning to sing the first verse of "18 & Over" twice without the chorus. He then sang a couple verses of "Mr. Happy," then returned to the first verse of "18 & Over." $\text{\textcircled{F}}$ teased the audience by asking "what should I play to-night?" before going into the "Old School" medley of "I'll Take You There," "I Got That Feelin'," "The Way You Do The Things You Do," and "Shout," playing keyboards throughout. Finished, he threw the microphone up into the air and walked off the stage at 2:50 a.m., only to return to cheers 10 minutes later for a jam on "Gett Off" and a bit of "Johnny." $\text{\textcircled{F}}$ and The NPG left the stage for the last time at 3:15 a.m.

2 August: Coliseum, Charlotte (North Carolina)

The 24,000-seat Charlotte Coliseum was packed to the rafters for $\text{\textcircled{F}}$'s first appearance in North Carolina since the *Lovesexy* tour in 1988. Prior to the show he was seen driving around the parking lot in a golf cart, followed closely by another cart full of bodyguards. The soundcheck before the show featured work on "When Doves Cry," "Do Me, Baby," and "The Cross" amongst others.

Charlotte was in a party mood, but $\text{\textcircled{F}}$ seemed preoccupied. The show was essentially the same up until the piano medley, which would become a permanent fixture in the set. This time it contained "Diamonds And Pearls," "Venus De Milo," "Condition Of The Heart," "Somebody's Somebody," and "Strange Relationship." Instead of performing "How Come U Don't Call Me Anymore," however, $\text{\textcircled{F}}$ cued each band member to begin the "Old School" medley of "I'll Take You There," "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout," before finishing the main set with "Take Me With U" and "Raspberry Beret."

The "Sleep Around" encore was performed, although it was a bit unusual as the band came out in their street clothes and $\text{\textcircled{F}}$ was barechested so perhaps an encore was not originally planned. For the first time since the initial date of the tour, no afterparty or aftershow took place. Instead, $\text{\textcircled{F}}$ and his entourage left for Atlanta.

3 August: Coca-Cola Lakewood Amphitheatre, Atlanta (Georgia)

In contrast to the previous two evenings, $\text{\textcircled{F}}$'s performance at the Coca-Cola Lakewood Amphitheatre in Atlanta was sort of disappointing. Maybe it was the high heat and humidity (temperatures at the outdoor venue were in the low eighties at showtime), or perhaps he was just tired from playing three nights in a row, but the show seemed rushed and was much shorter than usual at 105 minutes. The concert was attended by 14,790 people (out of a possible 15,500) and was professionally filmed from five different camera angles.

During "Get Yo Groove On," Rhonda experienced some technical difficulties with her bass, which made her solo nearly inaudible. $\text{\textcircled{F}}$ noticed this but encouraged her to keep playing. "If I Was Your Girlfriend" was dedicated to TLC (two of the three members were in the audience).

The piano medley was much shorter than in Landover and Charlotte, containing only "Girls And Boys," "Somebody's Somebody," "Diamonds And Pearls," and a brief instrumental portion of "Condition Of The Heart," before continuing with "How Come U Don't Call Me Anymore." Once again, $\text{\textcircled{F}}$ included a few lines from "Erotic City" before the closing "Sleep Around" encore.

3 August: Club Esso, Atlanta (Georgia)

It had been announced following the Lakewood Amphitheatre show that the afterparty would be held at Club Esso in downtown Atlanta. Many celebrities were in attendance, including members of TLC, Tony Rich, Atlanta Mayor Bill Campbell, producer Dallas Austin, and Charles Oakley of the New York Knicks, as well as 200–300 fans. In addition, DJ Brother Jules was there spinning tunes from the DJ booth for awhile.

$\text{\textcircled{F}}$ was seen in the upstairs VIP room around 1:00 a.m., but he didn't take the stage until shortly after 2:00 a.m. Brother Jules played "Days Of Wild" from CD, and each member of The NPG began to play over the track one by one until everyone was playing along with it. Eventually, Jules faded it out and left just the band playing. $\text{\textcircled{F}}$ manned the piano, letting Doug E. Fresh rap a couple of numbers (mainly the "Turn This Mutha Out" chant and a bit of his own "La De Da De"). $\text{\textcircled{F}}$ finally began singing "Mr. Happy," then let Marva King take over lead vocals for "I'll Take You There." Rhonda was brought centerstage for a cover version of A Taste Of Honey's "Boogie Oogie Oogie," which surprised a few people. $\text{\textcircled{F}}$ closed the show with the rest of the "Old School" medley: "I Got That Feelin'," "The Way You Do The Things You Do," and "Shout." The show lasted just short of an hour.

5 August: Myriad Convention Center, Oklahoma City (Oklahoma)

☿ began his show at the Myriad Convention Center by asking the standing-room only crowd of 15,500, "Oklahoma, did you miss me?" The resulting show was very good, with an enthusiastic audience response, however it was the shortest performance to date at a little more than 90 minutes. This time, the piano medley only included portions of "Diamonds And Pearls," "Girls And Boys," and "Strange Relationship."

At one point, ☿ was leading the crowd in a chant of "Ooo-kla-homa" when he had the band stop in the middle of the music. He ran over to the band and said, "There's someone here tonight that think they got style... Someone has style." He pointed towards stage right, had the house lights brought up, and precisely where he was pointing were a man and woman sitting in their seats while everyone else around them was standing up. The Artist proceeded to go as far to stage right as he could and said to them, "You got style don't ya?" They just nodded, prompting ☿ to yell "get up out of them seats!"

5 August: In Cahoots, Oklahoma City (Oklahoma)

Surprisingly, the official afterparty was held at a country and western club named In Cahoots. For a change the performance began at a (relatively) early 12:30 a.m., and ☿ played for about an hour. Things kicked off with a jam that led into "Gett Off," which was followed by "Kiss," "Cream," and "Girls And Boys." After a brief break, ☿ returned for an encore that mixed "Johnny," the "Turn This Mutha Out" chant and "Face Down."

8 August: Alamodome, San Antonio (Texas)

A sold-out crowd of 12,872 people witnessed ☿'s show at the Alamodome, the first of three consecutive nights in the Lone Star state of Texas. Marva King became a permanent addition to The NPG line-up beginning with ☿'s first Texas show. She contributed more background vocals, as well as played a variety of percussion instruments throughout, including tambourine and cowbells.

The set remained the same up through "Face Down," which was followed by a brief portion of "Mary Don't You Weep" on guitar and then "The Ride," the first appearance of both on the *Jam Of The Year* tour (the latter was played several times during the *Love 4 One Another Charities* gigs earlier in the year).

The encore started unusually with rapper Doug E. Fresh coming out with ☿ to perform a juiced-up version of "Mr. Happy," played for the first time since the June show in Indianapolis. ☿ actually managed to sing one verse before Fresh took over and worked the audience. Several members of the band were wearing cowboy hats and sombreros in honour of the concert's location, and four women and one man were brought up onstage to dance. One of the women was fairly heavyset, causing ☿ to coyly remark, "Oh shit, San Antonio's in the house tonight ya'll!" As the dancers were being led offstage, the usual closing encore of "Sleep Around," "Baby, I'm A Star," and "1999" began.

8 August: Café Hollywood, San Antonio (Texas)

Despite rumours that the official afterparty would be held at a club called Bonham Exchange, the actual nightspot was Café Hollywood near the Alamodome. ☿ and The NPG took to the very small stage at 1:55 a.m. and it was increasingly apparent that keyboards would be his preferred instrument for the evening. Things began with an instrumental jam, during which Doug E. Fresh joined the group once again. This time, he threw in lines from his hit, "La De Da De," as ☿ borrowed Rhonda's bass for a bit. Next up was a cover of the Ohio Players' classic "Skin Tight," with ☿ on vocals. The music stopped as the Artist walked off stage, but Fresh led the crowd in singing Kenny Rogers' "The Gambler" as The NPG played a country-tinged groove. Eventually, everyone came back out and the second set started with an instrumental showcase that contained a few chants of "Turn This Mutha Out." This turned into a very relaxed and loose version of "Face Down," followed by "Talkin' Loud And Sayin' Nothing" and lastly, "I'll Take You There." The show lasted approximately 55 minutes.

9 August: Coca-Cola Starplex Amphitheatre, Dallas (Texas)

Another energy-packed concert, this time at the Coca-Cola Starplex Amphitheatre near Dallas (15,937 out of a possible 16,533 tickets sold). Temperatures at the outdoor shed venue were in the low 90's by the time ☿ took to the stage, approximately 9:20 p.m. Nothing really unusual occurred, although he inserted a couple of guitar riffs from "When You Were Mine" before "The Cross." The piano medley included a bluesy number that ☿ seemed to create on the spot, as well as "Girls And Boys" and "Strange Relationship" amongst others.

9 August: Mirage, Dallas (Texas)

Following the Starplex show, ☿ and his entourage descended upon the Mirage nightclub (formerly Iguana Mirage) in central Dallas. The site had been moved

from the Canyon Club in the Bronco Bowl because a local newspaper had leaked the news the day before. Mayte was in attendance, sitting at the side of the stage. Doug E. Fresh warmed up the audience for about 10 minutes, then ☿ took to the stage at about 2:15 a.m. They played "18 & Over," "Somebody's Somebody," the new tune based upon an audience chant called "(I Like) Funky Music," and "Girls And Boys." ☿ then moved to keyboards, letting Rhonda take over on "Boogie Oogie Oogie." After a few minutes, his keyboard stopped working and ☿ left the stage about 2:45 a.m.

10 August: The Summit, Houston (Texas)

Tickets to ☿'s show at the Summit in Houston sold out within two hours of going on sale, giving rise to rumours that a second night would be added at either the same venue or the outdoor Woodlands Pavilion for August 11th. However, ☿ does not like to perform more than three consecutive evenings in a row and the concert did not materialize.

The Houston concert was very good, although it was pretty standard up until the encore. ☿ came back out, picked up the Goldaxxe and started jamming for a few minutes on a riff that turned into the Parliament classic "Flashlight." Doug E. Fresh came out yet again to work the crowd, and the groove eventually became a cover of Kirk Franklin's "Stomp." "Mr. Happy" was next, before the show closed with the regular jam on "Sleep Around," "Baby, I'm A Star," and "1999."

10 August: The Roxy, Houston (Texas)

An aftershow was held at The Roxy, a large club near the Summit, for over a thousand people. Proceedings got under way at 1:30 a.m., as Marva King sang lead vocals on an unknown tune called "A-Team," followed by Rufus and Chaka Khan's "Sweet Thing" and Minnie Riperton's "Lovin' You." During King's brief set, ☿ played bass and Rhonda keyboards on the first number, then they switched instruments.

"Flashlight" kicked up again, followed by "Stomp," then Doug E. Fresh returned for his own "La De Da De" and more beat-box. The evening ended about an hour after it started with ☿ performing "Jam Of The Year" and "Kiss." He later tried to dance a bit with Marva on the main dance floor, but the crowd got so large they had to retreat back to the VIP area. Following the afterparty, ☿ returned to Minneapolis for a couple days of recording with Doug E. Fresh, one result of which was a new remix of "Jam Of The Year."

13 August: Cajundome, Lafayette (Louisiana)

☿ had originally been scheduled to perform at the UNO Lakefront Arena in New Orleans, Louisiana, on August 12th, but this date was postponed a couple of days before the tickets were to go on sale. A new date was subsequently added for the Cajundome in Lafayette, and the date was pushed back a day (a near-sellout of 10,000 in attendance).

The Cajundome gig was the longest and one of the best shows performed since Landover two weeks prior. After flirting with a bit of "When You Were Mine" following "Face Down" during the shows in Dallas and Houston, ☿ let loose in Lafayette with the full version. He was accompanied only by himself on guitar and a white spotlight. The piano medley, by now a permanent set addition, included "Girls And Boys," "Delirious," "Venus De Milo," and "Diamonds And Pearls."

The encore was terrific, with ☿ doing the "Kiss" / "Cream" / "Gett Off" / "When Doves Cry" medley for the first time since Landover. The house lights came up and fans started to file out of the venue thinking that the show was over. Suddenly, ☿ ran back out to the piano and said, "Ya'll can go home if you like, we're just jammin'." He then began playing his new "Jam Of The Year" remix on the piano before cueing The NPG to start a second encore of "Sleep Around," "Baby, I'm A Star," and "1999."

13 August: Old Plaza Theater, Lafayette (Louisiana)

Fans paid a \$25 cover charge and endured a two-hour wait to see ☿ perform an aftershow at the Old Plaza Theater, a former movie theatre converted into a nightclub. As the "Jam Of The Year" remix was played from CD, ☿ and The NPG strolled out on stage around 1:00 a.m. ☿ kicked off the proceedings by playing a bit of "Somebody's Somebody" and "The Holy River" on keyboards. This was followed by "Girls And Boys," "Mr. Happy," a chant of "Turn This Mutha Out," and "18 & Over."

15 August: Arena, Miami (Florida)

☿'s Miami Arena concert started 25 minutes late at 9:25 p.m. The audience was extremely enthusiastic and it appeared that he was thoroughly enjoying himself. "When You Were Mine" was performed once again, and from here on it was usually

included in the set. The piano medley consisted of "The Beautiful Ones" (played for the first time on the tour), "Diamonds And Pearls," "Girls And Boys," "Delirious," and a small bit of "Kamasutra." The encore was the regular "Sleep Around" medley. When $\text{\textcircled{A}}$ tried to end the concert after "1999," the audience response was so great he came back for five more minutes of extended jamming.

15 August: Glam Slam, South Beach (Florida)

The front doors to the Glam Slam club opened around midnight. The South Beach nightclub had reopened in early July following a drug raid that had seen it being closed for several months. $\text{\textcircled{A}}$ was still trying to find a buyer for it, and most traces of the Artist were gone from the club. However, the large " $\text{\textcircled{A}}$ " was still etched into the main dance floor and the front doors.

The stage was being set up, and it was still a mess of wires and cables, when The NPG and Marva King came onstage at 2:45 a.m. Marva sang an introduction that contained a chant of "T-a-f-k-a-p" as $\text{\textcircled{A}}$ came onstage and started playing keyboards. The band jammed for a few minutes, then proceeded to play "Sweet Thing," "Lovin' You," and "I'll Take You There" with Marva on lead vocals. $\text{\textcircled{A}}$ did not seem satisfied with the sound level on the vocals, and he went around and tested each band member's microphone and motioned backstage for the levels to be turned up.

$\text{\textcircled{A}}$ brought onstage Doug E. Fresh, who rapped a couple of songs including a chant of "Who rocks the hardest? The Artist rocks the hardest!" $\text{\textcircled{A}}$ played cowbells for a couple of minutes, joked around with Kirky J., and then joined Fresh centerstage for a few moments and acted like he was fanning him off. The NPG also jammed on parts of "Johnny" and "Flashlight." Eventually, $\text{\textcircled{A}}$ took the spotlight and ripped into a funky version of "I Got The Feelin'," during which he danced up a storm. This was followed by "Shout" and "The Way You Do The Things You Do." Everyone then left the stage, but reappeared several minutes later to do a fast version of "Face Down" with Mayte dancing onstage. The after-show was over at 3:45 a.m.

Several celebrities invited to the aftershow never showed up. A possible second performance at Glam Slam on August 16th was later cancelled due to $\text{\textcircled{A}}$'s cold. A tentative date for the Ice Palace in Tampa, Florida, on August 17th also never materialized.

18 August: Hardee's Walnut Creek Amphitheatre, Raleigh (North Carolina)

Many fans who also attended the Charlotte show on August 2nd felt that $\text{\textcircled{A}}$'s second North Carolina date at Hardee's Walnut Creek Amphitheatre in Raleigh was superior to its predecessor. In Charlotte the crowd was excellent, but $\text{\textcircled{A}}$ did not seem to be as in to it. In Raleigh, however, $\text{\textcircled{A}}$ appeared to be really energetic while the crowd was not as enthusiastic. Some 12,193 people witnessed the show at the 14,000-capacity open-air shed venue, including Cecil Fielder of the New York Yankees.

During "One Of Us," the Artist told the audience to go home and think about the possibility of God manifesting himself through you. He also spoke about his personal growth during the past year and how perceptions can let you realize that things that appear bad are really good in the end. The first surprise of the evening was the inclusion of "The Ride" (for the first time since San Antonio) between "When You Were Mine" and "The Cross." At the song's conclusion he asked, "Who's the king?" a query that he would make at subsequent shows.

The longer piano medley consisted of "The Beautiful Ones," "Diamonds And Pearls," "Venus De Milo," "Delirious," and "Girls And Boys" this time around. The encore was also much better than in Charlotte. The "Sleep Around" medley was dropped in favour of the "hits" one. "Kiss" surprised a lot of people because the new introduction almost makes the song unrecognizable. $\text{\textcircled{A}}$ let the crowd sing the second verse, before yelling back, "Shut up and let me sing!" "Cream" was played for the last time on the 1997 tour, before two ladies and one man were brought onstage to dance during "Gett Off." After they were escorted offstage, $\text{\textcircled{A}}$ stepped over to an electronic percussion setup and duelled with Kirk for a few moments. Finally, "When Doves Cry" ended the show and the

Artist left the stage with the words, "Love God. Lovesexy. Love life. Peace and be wild."

18 August: Plum Crazy, Raleigh (North Carolina)

It was a relatively early 12:45 a.m. when $\text{\textcircled{A}}$ took to the stage at Plum Crazy, a Raleigh-area nightclub, following the Walnut Creek gig. An estimated 150 to 200 people attended the 65-minute performance, which provided a very intimate atmosphere. The instruments were borrowed, of course, a fact that $\text{\textcircled{A}}$ took note while chastising the crew at times for their malfunction, "Did you go to school for this?"

$\text{\textcircled{A}}$ started the show by leading The NPG in an instrumental jam before switching gears for a couple verses of "Somebody's Somebody" on keyboards. He then played an instrumental version of "Girls And Boys," which led into a jam where each band member took a solo. "Talkin' Loud And Sayin' Nothing" was next, followed by "Gett Off." During the latter, $\text{\textcircled{A}}$ asked if there were any "freestylers" in the audience, pointing the microphone to a guy near the stage who rapped in a very hoarse voice. $\text{\textcircled{A}}$ seemed to get into it, peeling off a \$100 bill and handing it to him. He asked for another volunteer and a guy told him he could dance. When he did, he was not very good, and $\text{\textcircled{A}}$ said he would give him five dollars. Throughout, $\text{\textcircled{A}}$ incorporated some of "18 & Over" and the "Houstyle" version of "Gett Off." Rhonda then closed the first set with a great version of "Boogie Oogie Oogie." After a five-minute break, $\text{\textcircled{A}}$ returned to close the show with "Johnny," "Sexy MF," a bit of the "Turn This Mutha Out" chant, and "Face Down."

20 August: Mississippi Coliseum, Jackson (Mississippi)

The next tour stop was the Mississippi Coliseum in Jackson, which featured the smallest crowd of the tour thus far (estimated at 4,000 to 6,000 people). Despite its size, the audience was very enthusiastic and $\text{\textcircled{A}}$ seemed to have a good time, particularly when leading everyone in the repeated chant of "M-i-s-s-i-s-s-i-p-p-i." Unusually, "When You Were Mine" was followed by a great, jazzy guitar rendition of "Delirious," before $\text{\textcircled{A}}$ continued with "The Cross." "When Doves Cry" was added to the piano portion, which also included "Girls And Boys" and "Diamonds And Pearls." The encore began with "Kiss," but instead of continuing with "Cream," "Gett Off," and "When Doves Cry," $\text{\textcircled{A}}$ finished the night with "Sleep Around," "Baby, I'm A Star," and "1999."

20 August: The Dock, Jackson (Mississippi)

Fans were packed into The Dock, a Jackson nightclub situated on a reservoir, for the aftershow party. $\text{\textcircled{A}}$ had asked the club's management to turn off the air conditioning because the temperature changes were affecting his nagging cold; this only made the situation worse as the heat became almost unbearable (Mississippi is scorching hot in August). He even joked at one point that "ya'll gonna give me a cold, turn the damn heat up!" The show began around 1:15 a.m. with $\text{\textcircled{A}}$ playing drums as the rest of The NPG made their stage entrance.

The hour-long set contained "Gett Off," "I'll Take You There," "The Way You Do The Things You Do," snippets of "Girls And Boys," "Sexy MF," and "Erotic City," "(I Like) Funky Music," and "Face Down." At one point he also appeared to play about eight seconds of the piano intro to "Anna Stesia." The show closed with $\text{\textcircled{A}}$ once again on drums, leading the crowd in chants of "M-i-s-s-i-s-s-i-p-p-i" and "the Artist rocks the hardest!"

22 August: Arena, Nashville (Tennessee)

$\text{\textcircled{A}}$'s show at the new Arena in Nashville began 90 minutes late, at 9:30 p.m., but the wait was well worth it. During "Talkin' Loud And Sayin' Nothing," $\text{\textcircled{A}}$ brought NPG dancer Kamilah Wohlford, who had also joined him in Landover, onstage to dance. She appeared nervous at first, but after a short while really got into it, kicking off her shoes. She later returned for the encore.

The show remained essentially the same as previous outings, however, for the first time $\text{\textcircled{A}}$ added two verses of "Alphabet St." (in honour of Tennessee) before continuing with "When You Were Mine" during the solo guitar spotlight. This time around the piano medley con-



"Like few performers out there, he puts on a show that's both well-rehearsed and seemingly as off-the-cuff as a late-night jam in a club... Was it worth the wait and the price and the hassles of getting a ticket? Yeah. It was a monster."
— Dave Ferman, *Star-Telegram*

"The arena was about half-full, but the turnout did not diminish one of the most extraordinary concerts in the building's brief history... This was rock 'n' roll in all its glory played by a performer who has lost none of his charisma or passion for music."
— Anthony Violanti, *Buffalo News*

"Frankly, if there are any performers in the world of pop, rock and soul that can touch The Artist, I've never seen them... He reminded any sane person present that he's one of pop music's most original and creative performers."
— Claudia Perry, *Star Ledger*

"The Jam Of The Year? You know, it just might have been."
— Jim Spriggs, *Columbus Dispatch*

"On Saturday night at the Civic Arena, the Artist Formerly Known As Prince lived up to all the hype and glory that have followed him since the early '80s... The Artist was the very soul of grace and showmanship."

— Tony Norman,
Pittsburgh Post-Gazette

"It was a good, good show, though great might be pushing it a bit. Prince, er, The Artist, has so much God-given talent that he could take it far beyond what anyone has known."

— James Murelich,
Calgary Herald

"From libidinous music junkie to funk force to loving, giving, holy man, the Artist lived up to his name and created a show that resonated deeper than glitzy rock spectacle. For better, or worse, he created art."

— Katherine Monk,
Vancouver Sun

"James Brown, you can retire. Your legacy will carry on in the form of The Artist (formerly known as Prince)."

— Patrick MacDonald,
Seattle Times

sisted of "The Beautiful Ones," "Girls And Boys," "Erotic City," "Delirious," and "Diamonds And Pearls," while the encore was "Kiss," "Gett Off," and "When Doves Cry." Several people were invited onstage to dance during "Gett Off," including a little girl who could not have been much older than six or seven. ♀ was obviously taken with her as she danced, gave her a hug, and personally walked her back to where her mother was waiting with a big smile on his face.

22 August: Music City Mix Factory, Nashville (Tennessee)

The electricity of the Arena concert carried over to the Music City Mix Factory, a five-story nightclub located nearby. The after-show actually took place on the third floor's tiny stage with little real lighting to speak of. Comedian Sinbad was in town with his tour, which included Larry Graham and Graham Central Station and Earth, Wind & Fire.

Marva King sang a number to begin the jam session as well as serve as a makeshift soundcheck. ♀ then picked up a bass after making his stage entrance around 1:20 a.m., but quickly relinquished the instrument when bass master Larry Graham and some members of his group joined him. The band proceeded to play Graham Central Station's own "Ain't No Fun To Me" and "The Jam," followed by a Sly and The Family Stone cover of "Thank You (Falettinme Be Mice Elf Agin)." ♀ was obviously having a fantastic time jamming with Graham, a childhood idol. After Graham Central Station left, Marva King sang "I'll Take You There," followed by "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout." A brief break ensued, but eventually ♀ came back with Kamilah Wohlford for "Talkin' Loud And Sayin' Nothing," "18 & Over," "Baby, I'm A Star," and "1999."

23 August: Pyramid Arena, Memphis (Tennessee)

The first leg of the *Jam Of The Year* tour came to a conclusion with a near-sellout show at the Pyramid Arena in Memphis, home of Elvis Presley's Graceland. Attendees of both Tennessee shows felt that Memphis was slightly better than Nashville; the crowd seemed to be even more enthusiastic than the night before, and ♀ seemed to relish the response to a greater degree.

As usual, the show began late at 9:15 p.m. Kamilah Wohlford was brought onstage to dance during "Talkin' Loud And Sayin' Nothing," which was much longer than usual. Saxophonist Pierre André Baptiste was in attendance and given a solo during "Get Yo Groove On." He returned for "Sexy MF" and almost the entire closing jam. "Alphabet St." was played for the second consecutive evening, followed by "Delirious" on guitar instead of piano, and "When You Were Mine." During his guitar medley, ♀ remarked "I'd like to apply for the title of 'King.' Don't get upset, I'm only joking. Anyway, there are no kings on this earth, only princes."

The piano medley was exceptional once again, incorporating snippets of "The Beautiful Ones," "Diamonds And Pearls," "Girls And Boys," "Venus De Milo," and "Condition Of The Heart" (for the first time since Atlanta). Before launching into "How Come U Don't Call Me Anymore," ♀ improvised a bit on piano, making up a blues number that contained the repeated lines "Tennessee what you do to me." "Kiss," "Gett Off," and "When Doves Cry" closed the show for the fourth evening in a row.

23 August: New Daisy Theater, Memphis (Tennessee)

The afterparty was held at the New Daisy Theater on Beale Street, about five blocks from Pyramid Arena. Getting into the venue was a nightmare for fans, as about 300 people waited outside the club until 2:00 a.m. before anyone was allowed to enter. A jazz concert had taken place inside and everyone had to wait until the club was cleared out.

At about 2:20 a.m. ♀ appeared onstage alone, sat down at the keyboard (his principal instrument for the evening), and began to mess around as the rest of The NPG and Pierre André Baptiste got set up. When everyone was ready, they launched into "The Ballad Of Dorothy Parker," which they had been rehearsing extensively during soundchecks. Marva King took centerstage for "I'll Take You There," which segued into a ferocious version of "I Got The Feelin'." ♀ led the audience in the "(I Like) Funky Music" chant several

times, then proclaimed "The NPG... tighter than a 12-year old!" The pace continued with "The Way You Do The Things You Do."

The music to "Johnny" was keyed up, but instead of singing that track, ♀ brought R&B legend Rufus Thomas onstage by having the audience repeat "go Rufus" over and over. Thomas, who is now 80 years old, was one of the early pioneers on the Memphis-based Stax Records label, and is probably best known for his 1963 hit "Walking The Dog" as well as "Do The Funky Chicken." Rufus proceeded to do a rap, which both ♀ and the crowd seemed to really enjoy. ♀ said, "Man, I can't follow that. Too funky. Too funky!" Everyone then left the stage to the chant of "NPG in motherfuckin' house." However, the excited audience would not let them get away so easy, and after a few minutes they returned for "Talkin' Loud And Sayin' Nothing," "Flashlight," "Stomp," "Baby, I'm A Star," and "1999." The show ended at 3:15 a.m.

Talks were underway for a possible concert date in Cincinnati, Ohio, at The Riverbend Music Center on August 24th, but the show never materialized. Tickets for a performance at the Coliseum in Hampton went on sale on August 18th, but a few days prior to the show it was cancelled with no reason being given. Another show was confirmed by the Polaris Amphitheatre in Columbus, Ohio, for August 27th, and press releases were even sent out to the media outlets on August 19th. Later the same morning, ♀'s people called back to cancel, again with no explanation. Instead, ♀ returned to Minneapolis for a break that included two (unannounced) performances at Paisley Park, on September 6th and September 10th (described in *UPTOWN* #30).

13 September: Marine Midland Arena, Buffalo (New York)

Following a three-week pause, the next leg of the *Jam Of The Year* tour began with a show at the brand-new, 19,000-capacity Marine Midland Arena in Buffalo. For the first time on the tour, an opening act was present: Larry Graham and Graham Central Station. They played a 50-minute set that mixed some of their own classics ("The Jam," "One In A Million") with Sly and The Family Stone covers such as "Family Affair" and "Thank You (Falettinme Be Mice Elf Agin)." The show was not a sellout, with possibly 10,000 to 12,000 in attendance. Many fans made the two-hour drive from Toronto, Ontario, to take in the performance. Also different from previous shows was the addition of the large "♀" lighting rig from the *Diamonds And Pearls* tour, which was suspended over the audience. It did not move, however, instead it just flashed during the DAT intro and at the end of the concert.

♀ appeared to be in an excellent mood and the audience was boisterous throughout the 105-minute gig. During "Face Down," he remarked that "somebody ain't singing — must be the white people!" "When You Were Mine" and "Delirious" were both played by ♀ on solo guitar, with him teasing that he was "gonna apply for the position of king." He then quickly added, "Naww... I'm just joking. After all, there are no kings on this earth, only princes!"

The piano medley in Buffalo was made up of "Diamonds And Pearls," "The Beautiful Ones," "Venus De Milo," "Strange Relationship," and "Girls And Boys." The latter was great in particular, as ♀ turned over the chorus to the audience to sing several times to a rousing response. The encore began with a few lines from "Erotic City," before the proceedings concluded with "Sleep Around," "Baby, I'm A Star," and "1999."

The official afterparty was held at Club 652. ♀ arrived around 12:40 a.m. and sat alone in a roped-off VIP section that was easily viewed by club patrons. He did, however, shake hands and even speak to a few fans that were close to him. After awhile, The NPG, Larry Graham, and several members of Graham Central Station showed up. Everyone left at 3:05 a.m. without a performance as ♀ reportedly said he was too tired to play.

14 September: Oakdale Theater, Wallingford (Connecticut)

♀ played his only concert in Connecticut at the small Oakdale Theater in Wallingford. Two dates were originally planned for the venue, September 8th and 9th, and tickets were just about

to go on sale when it was decided to reschedule just a single date for September 14th. Ticket prices for the show were a staggering \$100, \$85, and \$75, among the highest on the tour (and in the venue's history). This probably played a large role in the concert not being completely sold out.

Dancer Kamilah Wohlford was present for a large portion of the show (including the entire encore), with $\text{\textcircled{A}}$ bringing her up from the audience during "Talkin' Loud And Sayin' Nothing." He also invited another attendee to dance during the track. In contrast to the preceding Buffalo date, only "When You Were Mine" was played during $\text{\textcircled{A}}$'s guitar portion (no "Delirious"). $\text{\textcircled{A}}$ played a few notes from "How Come U Don't Call Me Anymore" before beginning the piano medley, which contained just "Diamonds And Pearls," "The Beautiful Ones," and "Girls And Boys."

While the show was entertaining, it did not really kick into high gear until the encore. Up until the point in the tour, it usually consisted of either "Sleep Around" / "Baby, I'm A Star" / "1999" or "Kiss" / "Gett Off" / "When Doves Cry." Beginning in Wallingford, however, it was not unusual for $\text{\textcircled{A}}$ to combine the two and at times throw in a few covers. In Wallingford, it started with "Kiss," followed by "Gett Off." Marva King took centerstage with $\text{\textcircled{A}}$ to help sing as he brought four women up to dance. After awhile he grabbed the Goldaxxe and began to jam on a groove that eventually turned into "Flashlight." He and Marva then shared vocals on "Stomp" before closing the show with "When Doves Cry."

An afterparty had been promoted for The Vault in nearby Meridian, Connecticut, but was later cancelled with no explanation being given. It was rumoured, though, that the Oakdale Theater had exclusive rights to a $\text{\textcircled{A}}$ show in the state which prompted the cancellation, although this has not been substantiated.

16 September: PNC Bank Arts Center, Holmdel (New Jersey)

The tour returned to the New York/New Jersey area on September 16th, playing to a packed outdoor audience at the PNC Bank Arts Center in Holmdel, New Jersey. Many people complained about the sound at the venue, but few were disappointed in the enthusiasm $\text{\textcircled{A}}$ maintained during the show. The crowd response was incredible, aided by his repeated shouts of "New Jersey" throughout. Chris Rock and Lenny Kravitz were both spotted at the show.

$\text{\textcircled{A}}$ introduced Larry Graham and Graham Central Station from backstage before they made their entrance, something he would repeat at several subsequent shows. "Face Down" featured a duelling bass solo with Rhonda that nearly brought down the house. Only "When You Were Mine" was included once again in $\text{\textcircled{A}}$'s solo guitar portion. The "How Come U Don't Call Me Anymore" piano medley contained "Diamonds And Pearls," "The Beautiful Ones," "Venus De Milo," and "Darling Nikki."

The closing jam was excellent, kicking off with "Kiss" followed by "Sleep Around" (with some of "Take The A-Train" thrown in). A jam ensued before $\text{\textcircled{A}}$ switched gears and went into a full-blown version of "(I Like) Funky Music," the first time the entire song was played on the tour. "Baby, I'm A Star" and "1999" closed the set.

The official afterparty was held at Tramps in New York City. $\text{\textcircled{A}}$ did not perform, instead choosing to mingle with the many celebrities that were in the house, including Larry Graham, Mariah Carey, Chris Rock, Lenny Kravitz, Brian McKnight, MTV's Serena Altschul, Maxwell, and members of Naughty By Nature. Most fans never even saw $\text{\textcircled{A}}$, who remained in a private VIP area.

19 September: Ervin J. Nutter Center, Dayton (Ohio)

A near-sellout crowd of 10,153 witnessed $\text{\textcircled{A}}$'s concert at the Ervin J. Nutter Center (11,060 capacity), which is situated on the campus of Wright State University. Dayton is located about halfway between Columbus and Cincinnati, Ohio, and many people travelled from those two cities to attend the performance.

Overall, the Dayton show was excellent despite the poor acoustics in the arena. The venue was packed and the audience was very responsive to $\text{\textcircled{A}}$'s taunts and invitations to sing. One particular favourite of the evening was his leading everyone in the chant of "O-h-i-o," which was done numerous times throughout the show.

The piano medley was very long and included portions of "Strange Relationship," a rare appearance of "Somebody's Somebody," "Venus De Milo," "The Beautiful Ones," "Diamonds And Pearls," and "Girls And Boys." The encore was unusual, but great. It began with "Kiss," for which $\text{\textcircled{A}}$ invited several people onstage to dance as usual. Things quickly turned into a jam session when Larry Graham came out and played $\text{\textcircled{A}}$'s one-eyed bass during "Gett Off" and the duration of the show, which included a few lines from "Erotic City" and a $\text{\textcircled{A}}$ /Marva duet on Kirk Franklin's "Stomp."

The official afterparty was held at Wallaby's a sportsbar/nightclub about a mile from the venue. The club had no stage, so it was immediately obvious that there would be no aftershow. Very few people actually saw $\text{\textcircled{A}}$ there as he was taken to a private VIP section after arriving.



Photo by James Taylor

20 September: Civic Arena, Pittsburgh (Pennsylvania)

The next day's concert at the Civic Arena in Pittsburgh was sensational, even better than the Dayton date the night before. Some 12,000 very enthusiastic people attended the performance, which began a little after 9:30 p.m. and lasted until 11:40 p.m.

One could tell from the opening notes that the show was going to be special, despite a couple of technical problems. A long "Talkin' Loud And Sayin' Nothing" was an early highlight, with ♀ and Rhonda trading duelling bass licks throughout. "The Ride" made an appearance once again, and after concluding it ♀ was waiting for the overhead spotlight to dim. Much to the audience's surprise, when it did not, he yelled, "That's supposed to be a fade-out, jerk!" "When You Were Mine" was also played.

Tony Norman of the *Pittsburgh Post Gazette* had conducted a faxed interview with ♀ that appeared in the newspaper the day of the concert. ♀ obviously took offence to what he felt was a misquotation on the part of Norman, as he addressed the situation during the intro to "One Of Us": "Enough of this fooling around, this is what I came here for. To bear my cross tonight. Now, in your newspaper today somebody misquoted the New Power Generation. The question was, 'What is the most widely held misconception about you?' My answer was that I disliked record companies and record company people. I'm here to say that I dislike no one. You got your journey and I got mine, so get it right Tony!" This was despite the fact that the interview was on paper, and ♀'s exact answer to the question was "I dislike record companies and the people who run them." A supercharged encore was launched by "Let's Work," a surprise addition that was played for the first time on the *Jam Of The Year* trek. "Kiss," "Gett Off," and "When Doves Cry" concluded the show.

The official afterparty was held at Nick's Fat City. ♀ arrived around 2:00 a.m. and stayed until 2:55 a.m. Although he did not perform, he had the DJ play "(I Like) Funky Music" and the "Jam Of The Year" remix from CD, as well as three *Crystal Ball* tracks: "Days Of Wild," "Last Heart," and "Poom Poom." ♀ seemed to be in a playful mood, waving from the VIP area in the balcony to the several hundred fans in the packed club. At one point, as Parliament's "Flashlight" was playing, he grabbed a flashlight and began to shine it at various people in the crowd. He also appeared to enjoy watching several people dance on the small stage near the main dance floor.

21 September: Arena, Baltimore (Maryland)

♀ wrapped up a weekend of great performances with a show in Baltimore at the downtown Arena, his last gig on the East Coast before heading out West. The sound was horrible during Graham Central Station's opening set, but the problem was cleared-up somewhat for ♀'s.

As the instrumental introduction to "Face Down" played, ♀ made several interesting comments to the audience, stating that "there are no slaves in here this evening" and telling the females, "Ladies, look at your man and say 'Baby, you can't tell me what to do!'" He then told the men to tell their ladies, "If you can't make up your mind... I don't want ya!"

"The Cross" was shortened somewhat, probably because before ♀'s main guitar solo he dropped his pick and was forced to just strum along to the music before he nonchalantly grabbed another. "One Of Us" was really long in contrast. He gave a short speech about fathers taking care of their children and people giving unselfishly to one another. ♀ asked "how many in here are in love tonight?" and then mentioned that he was in love with his God.

The piano medley was much longer than in Pittsburgh the night before, consisting of "Diamonds And Pearls," "The Beautiful Ones," "Girls And Boys," "Venus De Milo," "Strange Relationship," and "Somebody's Somebody." For the third consecutive show, a completely unique encore was played. Three ladies and one gentleman were brought onstage to dance and ♀ began by reciting the first few phrases from "Erotic City" a capella, before ripping into "Sleep Around" (which mixed some of "Take The A-Train"). He then decided to bring another man on stage to dance with Rhonda, serenading him with a few lines from "Partyman." ♀ next gave the cue for the band to go into a full-blown, complete version of "(I Like) Funky Music" before the show concluded with "Baby, I'm A Star" and "1999."

The official afterparty was held at a nightclub/restaurant called Dinosaurs in nearby Laurel, Maryland. ♀ arrived shortly after 2 a.m. and stayed until around 3 a.m. in a roped-off VIP area. As usual, the DJ played several unreleased tracks from CD, including "Poom Poom," "Make Your Mama Happy," "Days Of Wild," and unreleased mixes of "P Control" and "Loose."

24 September: Canadian Airlines Saddledome, Calgary (Alberta)

After playing dates exclusively in the East, South, and Midwestern portion of the US, the *Jam Of The Year* moved to the Pacific Northwest and Canada for four

shows. The first stop was Calgary, Alberta, at the Canadian Airlines Saddledome with 11,000 people in attendance.

Following Graham Central Station's well-received opening set, ♀ appeared onstage about 9:40 p.m. and played to around 11:50 p.m. "Let's Work" became a permanent part of the set beginning in Calgary, inserted between "Talkin' And Sayin' Nothing" and "Purple Rain." Instead of the recurring favourite "You Were Mine," ♀ announced that he wanted to play a song by a native Canadian. He then strummed a beautiful rendition of Joni Mitchell's classic "A Case Of You" before continuing on as normal with "The Cross." The piano medley was shorter, only containing four songs: "Diamonds And Pearls," "The Beautiful Ones," "Erotic City," and "Girls And Boys." And for the first time since Jackson's encores were played; the primary one consisted of "Kiss," "Gett Off," and "When Doves Cry" (during which he hauled eight men and women onstage to dance while the second was "1999" and "Baby, I'm A Star.")

The official afterparty was held at a country & western bar called Cowboy NPG arrived about 1:30 a.m. and ♀ followed around 2:00 a.m. Apparently people caught a glimpse of him outside the club than inside, as he was immediately taken to the VIP section on the second floor. The party broke around 3:30 a.m.

26 September: General Motors Place, Vancouver (British Columbia)

Nearly 18,000 tickets were sold in the week leading up to ♀'s concert at the 20,000-capacity GM Place in Vancouver, British Columbia, the second of his Canadian gigs. ♀ arrived in the city the day before and reportedly caught the 11:00 a.m. train from L.A. Confidential and checked out a nightclub called Richards on Richards. Kalhoun of radio station Z95.3 said later that ♀ was "very gracious in his behaviour with 'the people' at the club. However, when one person asked him, 'Why you get up and play a song for us?' the ever-humble Artist replied, 'Do you want to hear \$300,000?'"

"When You Were Mine" returned to the set, followed by the Joni Mitchell cover "A Case Of You" for the second night in a row. During "One Of Us," ♀ jumped onstage from the audience. Security was just about to pounce on him when ♀ said, "He can stay... but you're gonna have to sing!" But after he started to feel self-conscious he tried to stay but security grabbed him and escorted him out of the building. A combination of "Delirious," "Venus De Milo," "Diamonds And Pearls," "The Beautiful Ones," and "Girls And Boys" made up the piano portion of the show, while the closing encore was just "Kiss," "Gett Off," and "When Doves Cry."

Not unexpectedly, the official afterparty was held at Richards on Richards. The NPG and ♀ held court, along with rocker Steve Vai (who was in town for his G3 Tour). No performance, but "Days Of Wild" and "(I Like) Funky Music" were played from CD.

27 September: Gorge Amphitheatre, George, (Washington)

♀ returned to the US after the brief, two-date Canadian leg to play at the Gorge Amphitheatre in George, Washington. The venue is rather isolated, located along the Columbia River, and everyone in attendance had to travel a long way many camped out at the campground nearby afterwards. It was also fairly cold and windy, and ♀ had to resort to wearing his "Brrrr" parka (he later mentioned it was "colder than a witch's titty!"). Probably due to the weather conditions, the stage was void of the large backdrops and the luminous trees. Chaka Khan came on for the first of six dates with ♀. Her set was usually 45 minutes to an hour and contained classics such as "My Funny Valentine," "Sweet Thing," "Ain't No Mountain High Enough," "At Midnight (My Love Will Lift You Up)," "Tell Me Something Good," and her cover of Prince's "I Feel For You."

Rural Washington State is very pretty and ♀ was obviously taken with the surroundings, commenting before "When You Were Mine," "Washington, I love you, you have the most beautiful amphitheatre I've ever seen. I could just put up a one-man shack out there and be happy. Would you come visit me?" The medley only contained "Diamonds And Pearls," "The Beautiful Ones," and "Girls And Boys," however two encores were played: "Kiss" / "Gett Off" / "When Doves Cry" and "Baby, I'm A Star" / "1999." No afterparty took place. The sound included work on "Jam Of The Year" and bits of "We Get Up."

28 September: Rose Garden, Portland (Oregon)

The tour moved back indoors for a performance at the Rose Garden in Portland, Oregon, ♀'s first-ever appearance in the state of Oregon. The pre-show sound included snatches of "Let's Work" and Sly and The Family Stone's "Thank You (Falettinme Be Mice Elf Agin)."

Surprisingly, Chaka Khan was brought back onstage during "One Of Us" duet with ♀ (this would be repeated at other gigs later in the tour, only she would join him instead). ♀ also dedicated "A Case Of You" to Khan later in the show.

evening after "When You Were Mine." The piano medley consisted of "Diamonds And Pearls," "The Beautiful Ones," "Girls And Boys," and "Delirious," but the encore was just a spoken portion of "Erotic City" followed by "Sleep Around," "Baby, I'm A Star," and "1999." By all accounts, it appeared that Prince was in a good mood, although he did not talk too much.

The entourage, including Chaka Khan, moved on to the official afterparty at The Warehouse around 1:30 a.m. Expectedly, Prince did not perform as admission was only \$15. However, several unreleased songs were played from CD, namely "Days Of Wild," "Poom Poom," "(I Like) Funky Music," "When U Love Somebody," and "Shoo Be Doo."

1 October: ARCO Arena, Sacramento (California)

ARCO Arena in Sacramento is an acoustical abomination often referred to as "Echo Arena" amongst Sacramentans, but that fact did not stop the 16,000 people in attendance from enjoying a very good concert. Prince mentioned that it was his first time in the city and that he had to "initiate" everyone with a funky show.

Overall, Prince seemed to genuinely have fun in Sacramento. "When You Were Mine" was played once again, and the piano medley included "The Beautiful Ones," "Diamonds And Pearls," "Condition Of The Heart," "Venus De Milo," "Girls And Boys" and a portion of "Erotic City." The encore kicked off with "Sleep Around," followed by "(I Like) Funky Music." Prince wanted to host a dance contest with the people he brought up onstage, so everyone was allowed to strut their stuff. It was one of the girls' birthday, and he sang "Happy Birthday" to her as she danced. He also asked "are those real?" to one woman with large breasts. Satisfied, the show concluded with "Kiss," "Gett Off," and "When Doves Cry."

An hour before the show began, it was announced that the official afterparty would be at a small club called The Boardwalk. Reportedly, the club had been told to have a stage ready and food prepared, only to have Prince cancel and move the party to Harlows. Prince, Chaka Khan, and The NPG ate dinner and unreleased music was played from CD at Harlows.

2 October: Selland Arena, Fresno (California)

Approximately 8,000 people took in Prince's concert at Selland Arena in Fresno. "Days Of Wild" was played from CD shortly before Prince took to the stage. "When You Were Mine" was dropped from the set, but he made up for it by playing two encores, "Kiss" / "Gett Off" / "When Doves Cry" and "Baby, I'm A Star" / "1999." The official afterparty was held at the Oasis club. Prince arrived around midnight and danced a little bit, but he left after only 20 minutes.

4 October: E Center, West Valley City (Utah)

Prince was the first artist to ever perform at the 10,600-seat brand-new E Center near Salt Lake City, Utah. The venue was recently constructed to host hockey during the 2000 Winter Olympics; as such it has a flat roof and only seats a few thousand people.

The ensuing concert was very good, although it was shorter than usual. When Prince went over to solo on the piano during "Talkin' Loud And Sayin' Nothing" it did not work, so he got up and started kicking the keys as a technician rushed over to fix it. For the second night in a row, "When You Were Mine" was not played, but "The Ride" served as an acceptable substitute. Prince toyed with a bit of "Darling Nikki" in the piano medley, a hint of things to come.

Before the encore of "Baby, I'm A Star" and "1999," Prince came out dressed in a hockey jersey, but instead of an NPG garment it was for the Utah Grizzly's. He said he got an early Christmas present, turning around to reveal that someone had sewn a large "P" on the back. After the show it was announced that there would be no aftershow and that Prince would not be appearing at any after-parties official or otherwise.

5 October: Fiddler's Green, Denver (Colorado)

Facing strict curfew and noise regulations, Prince performed a somewhat rushed set at Denver's 18,000-capacity Fiddler's Green.

The venue is located in a business/residential area of town and all concerts must end by 10 p.m. Prince complied with the curfew rule, but early on in his performance he voiced his displeasure and encouraged the audience to be extra loud.

"When You Were Mine" was skipped again, however Prince performed "A Case Of You" instead. The encore did not feature "When Doves Cry," just "Kiss" / "Gett Off" and "Baby, I'm A Star" / "1999."

5 October: The Church, Denver (Colorado)

Perhaps feeling energized by the limits imposed on him at Fiddler's Green, Prince decided to continue the party with a performance at The Church (a renovated church transformed into a nightclub). It was his first aftershow since Memphis at the New Daisy Theater in August, and at 100 minutes, the longest one since the legendary *Lovesexy* Het Paard van Troje ("The Trojan Horse") club date in 1988. Capacity at The Church is 1,100, and attendance estimates placed the number at between 750-800 people.

The show started at 1:00 a.m. with Prince on bass, Chaka Khan on drums (!), and the rest of The NPG in their usual spots, jamming on an instrumental warm-up. After this, Kirk Johnson replaced Khan on drums and Marva King came out to sing "It's Playtime," followed by Prince's take on Sly and The Family Stone's "Thank You (Falettinme Be Mice Elf Agin)" and Larry Graham's "Ain't No Fun To Me." "Days Of Wild" was next as Prince led the audience in chants of "Cooooolorado" and "Denver rocks the party." He then teased the crowd with a bit of "777-9311" and Khan's saxophone player dabbled with some of Miles Davis' "Jean Pierre," before Khan came back to sing her own "Tell Me Something Good" and "I'm A Woman" (at this point Prince went up to the VIP area and watched for awhile). Marva took the lead again on "I'll Take You There" to kick off the "Old School" medley, and Prince re-joined the group for "There Was A Time," "The Way You Do The Things You Do," and "Shout."

Following a brief intermission, Chaka Khan returned with her band and Morris Hayes on keyboards for the Jimi Hendrix cover "Little Wing." She ended up taking over the drums again as Prince came back for an instrumental jam that eventually turned into "(I Like) Funky Music." A brief break ensued and then everyone came back for another jam, finishing at 2:40 a.m. with "Johnny."

10 October: Shoreline Amphitheatre, Mountainview (California)

Graham Central Station rejoined the tour as opening act for Prince's show at the Shoreline Amphitheatre in Mountainview, California, near San Francisco. During their set, Carlos Santana joined Graham Central Station for Sly Stone's "I Want To Take You Higher" - Prince even walked out and gave Santana his guitar.

Prince began "Jam Of The Year" by asking "Bay Area are you ready?" The ensuing concert was a two-hour funkfest that had everyone dancing. Many people who had attended the two shows earlier in the year in San José felt that Prince turned in a much better performance at Shoreline. "When You Were Mine" and "A Case Of You" were played once again on solo guitar by Prince, while the piano medley featured "Condition Of The Heart," "Girls And Boys," and the surprise addition of "Darling Nikki" that really whipped the crowd into a frenzy. The encore was exceptional as Carlos Santana joined Prince and The NPG for a long jam on "Soul Sacrifice" that eventually led into "Sleep Around," "(I Like) Funky Music," "Baby, I'm A Star," and "1999." Prince invited several fans on stage to dance. At one point he said, "we should do this every weekend."

The official afterparty was held at the Sound Factory in San Francisco. The nightclub had equipment set up on their stage for Prince to use, but the crowd did not appear too enthusiastic and so he chose not to play. Instead, he spent a couple of hours in the VIP area, dancing and milling around a bit.

11 October: Hollywood Bowl, Los Angeles (California)

The tour moved on from the San Francisco area to Los Angeles for Prince's first appearance at the legendary outdoor Hollywood



"Whether dancing, playing torrid solos on guitar and keyboards and singing in everything from a sweet, falsetto croon to gospelly declarations to passion-dripping squeals, he makes it all look easy. And unlike so many superstar stage shows, this one didn't rely on Jumbotron screens, props, trick lighting and the like. This was old-school, James Brown-inspired showmanship." - Marty Hughly, *The Portland Oregonian*

"As a performer, The Artist Formerly Known As Prince is still known as brilliant... allowing the audience to get a sizeably delicious sample of The Artist's massive body of work - one that, taken as a whole, is among the richest and most varied in the history of pop... Who can argue when the end result is a TKO of a performance?" - J. Freedom du Lac, *Sacramento Bee*

"He was backed by a six-member band that has gone beyond The Revolution to become the New Power Generation - generate power they did... The show was dominated by The Artist and his art." - Lori Butters, *Salt Lake Tribune*



"On his second visit to the South Bay in six months, The Artist turned Shoreline into an absolute funk-fest Friday night for nearly two hours. It made for a refreshing display of musical knowledge."
— Candace Murphy,
San Jose Mercury News

"Two hours of sweaty, stinging, sacred and supercalifragisexy sounds... What astounded most in The Artist's performance is something more elusive. The way everything is under control yet always tip-toeing – loudly – around chaos... That everything seems so loose and free-wheelin' only attests to his one-of-a-kind artistry."
— Ben Wener,
The Orange County Register

"From the time he hit the stage in a two-piece silver suit (the first of several costume changes), he whirled, he twirled, he laid on top of a grand piano to vampingnly high-kick. He never slowed down... Maybe he'll come back and take a little more time with each tune next time. If not, Friday's show at least made up for lost time."
— Mike Weatherford,
Review-Journal

Bowl (14,831 out of 17,172 seats filled). Many celebrities sat amongst regular fans, including former L.A. Lakers star Magic Johnson, and actors Jaleel White, Tom Arnold, Marlon Wayans, and Eddie Griffith. The weather was relatively chilly, and $\hat{\pi}$ repeated his comment from the George, Washington, show that it was "colder than a witch's titty!"

Both "When You Were Mine" and "A Case Of You" were played by $\hat{\pi}$ alone on guitar for the second straight show. The piano medley consisted of "Diamonds And Pearls," "The Beautiful Ones," "Darling Nikki," "Condition Of The Heart," and "Venus De Milo." The encore, however, was a bit rushed as $\hat{\pi}$ was up against a strict 11 p.m. curfew imposed by the venue. He performed just "Baby, I'm A Star" and "1999" with actor Tom Arnold onstage as a guest singer.

The official afterparty was held at Billboard Live! club. $\hat{\pi}$ received some bad press from the event in the *Los Angeles Times* because he chose to not perform, the subject of negative attacks by so-called fans. This despite the fact that it had only been advertised that $\hat{\pi}$ would just be in attendance – no performance was ever scheduled to take place. $\hat{\pi}$ arrived around midnight and sat in "The Nest," a roped-off VIP area on the second floor. Many celebrities were seen mingling with the crowd and talking to $\hat{\pi}$, including Carmen Electra, Kirstie Alley and cast members of her TV show *Veronica's Closet*, film director John Singleton, country singer Dwight Yoakam, comedian Sinbad, actor/talkshow host Keenen Ivory Wayans, fellow musician Eric Benet, actress Fran Drescher, and actors Jaleel White, Kevin Spacey, and Laurence Fishburne.

12 October: Meadows Amphitheatre, Irvine (California)

The West Coast series of concerts came to an exciting conclusion with a show at the Irvine Meadows Amphitheatre in Irvine, California (near Los Angeles). The show was far from sold-out, with only an estimated 6,000 to 7,000 people in attendance at the large outdoor shed venue. $\hat{\pi}$ once again manned the soundboard during Graham Central Station's opening set.

The show began late, at 10:25 p.m. $\hat{\pi}$ played "When You Were Mine" during the solo guitar portion, but dropped "A Case Of You." Instead, he appeared to make up a song on the spot, singing, "I've got a girl up on the hill, she does things to me you never will," which was punctuated by chants of "Oh, California!" He dedicated "The Cross" to Sheila E., who was in attendance, and mentioned over the beginning of "One Of Us" that the crowd at the Hollywood Bowl the previous night was not up to his usual standards for crowd participation during the song. The piano medley included "Diamonds And Pearls," "The Beautiful Ones," "Darling Nikki," "Condition Of The Heart," and "Girls And Boys."

When everyone returned for the encore, $\hat{\pi}$ brought Sheila E. with them. She proceeded to play some funky percussion. He picked up his bass and Kirk started to play along with $\hat{\pi}$ and Sheila. $\hat{\pi}$ told Kirk that he needed to practice, to which he replied "I don't need no practice!" The funky jam continued and $\hat{\pi}$ remarked, "You know we're way past curfew... but I say fuck it. We're gonna give it all to you tonight!" He teased Sheila by playing the bassline from "The Glamorous Life" before the jam tuned into "Kiss," which was a definite crowd pleaser. Next up was "Gett Off" which became "(I Like) Funky Music." Towards the end of this, $\hat{\pi}$ invited Larry Graham to "get some" out on the stage. "We're in the people's key, E," $\hat{\pi}$ told him as he handed Graham his bass. The augmented group jammed a long while before the show closed with "Baby, I'm A Star" and "1999." No afterparty took place.

$\hat{\pi}$ attended the premiere of The NPG Dance Company's *Around The World In A Day* performance at the Music Hall in Detroit on October 17th. Afterwards $\hat{\pi}$, Mayte, Larry Graham, and the dancers from the company retreated to the Intermezzo club and restaurant for dinner, where they just happened to run into Stevie Wonder. The makeshift group surprised everyone by staging an impromptu 30-minute jam of Sly Stone covers and Wonder's own "Superstitious." $\hat{\pi}$ just played drums and did not sing. The next evening, October 18th, $\hat{\pi}$ and Mayte travelled to Rockford, Illinois, for The NPG Dance Company's show at the Coronado.

24 October: MGM Grand Garden Arena, Las Vegas (Nevada)

After a 12-day break, the *Jam Of The Year* schedule resumed with a sold-out concert in front of 13,766 people at the MGM Grand Garden Arena in Las Vegas – the first time $\hat{\pi}$ had ever performed in the so-called "city that never sleeps." Ticket prices were again among the highest of the tour, with the best seats priced at \$100 and the cheapest beginning at \$50. Many celebrities were in attendance, including Celine Dion, tennis star André Agassi and wife, Brooke Shields, golf sensation Tiger Woods, and possibly actress Pamela Anderson. Rumours that Lenny Kravitz or No Doubt would be the opening act proved to be erroneous.

$\hat{\pi}$ and Mayte watched Graham Central Station's set, which began around 9:15 p.m., from the soundboard at the rear of the arena. "Vegas, there is no curfew tonight," $\hat{\pi}$ said as he came onstage around 10:45 p.m. As expected, the ensuing concert was excellent. The set remained the same up until the guitar portion, which included "A Case Of You" (dedicated to Celine Dion). The US magazine *Entertainment Weekly* had printed an article in its October 24th issue entitled "The Thrill Is Gone," which essentially said that "80's" artists such as $\hat{\pi}$, John Mellencamp, Elvis Costello, and David Byrne are fading stars. Perhaps in direct response to this article, $\hat{\pi}$ introduced a cover of B.B. King's "The Thrill Is Gone" by saying, "I read the newspapers today, yeah this brother can read. I read the newspapers today, yeah this brother can read... They said the thrill is gone. I say, 'fuck you!'"

The piano medley incorporated "Diamonds And Pearls," "The Beautiful Ones," "Condition Of The Heart," "Darling Nikki," and "Girls And Boys." The encore was very long, beginning with "(I Like) Funky Music" and concluding with "Kiss," "Gett Off," and "When Doves Cry."

24 October: Utopia, Las Vegas (Nevada)

The late-night jam continued with a surprise aftershow appearance at the small Utopia nightclub, which is adjacent to the MGM Grand Hotel & Casino (although the latter is so large it is nearly a four-block walk to get there from the arena). The afterparty had been confirmed and advertised heavily all day long on local radio stations, but it was not known until late in the day that $\hat{\pi}$ would actually perform. Approximately 200–300 people witnessed the impromptu 70-minute performance.

Around 3:20 a.m. The NPG began to warm up and tune their (rented) instruments, followed by $\hat{\pi}$ and his one-eyed bass shortly thereafter. It was clear from the outset that there was no pre-planned setlist; he played with his back to audience a lot so he could cue the band. The first number was an instrumental jam, punctuated by $\hat{\pi}$'s bass-playing and Marva King leading the audience in the repeated chant of "Turn This Mutha Out." $\hat{\pi}$ finally broke the opening groove down and began playing a really long version of "777-9311" on bass to the crowd's taunts of "play that muthafuckin' bass!" $\hat{\pi}$ then brought out Larry Graham, giving him the one-eyed bass and retreating to the keyboards. Graham's classic "The Jam" followed, and after awhile Rhonda gave $\hat{\pi}$ her bass as the two musical legends participated in a bass duel that nearly blew the roof off the club. Graham stayed on for the Sly Stone tune "Thank You (Falettinme Be Mice Elf Agin)," which closed the first set.

After a few minutes of cheering, $\hat{\pi}$ and The NPG returned, kicking a funky groove that eventually became "Face Down." During the song, $\hat{\pi}$ was playing both keyboards and bass at the same time, and he only sang the first couple of verses. While jamming on the keyboards, he hit the opening riff to "I'll Take You There," with Marva on vocals as usual. The show closed with "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout."

25 October: Blockbuster Desert Sky Pavilion, Phoenix (Arizona)

$\hat{\pi}$ returned to Arizona for the second time in seven months, this time playing the outdoor Blockbuster Desert Sky Pavilion near Phoenix. The venue can fit nearly 20,000 people when full, but for $\hat{\pi}$'s show the lawn was quite empty. It was a bit cool in the Arizona desert, around 60 degrees (Fahrenheit) at showtime. The pre-

show soundcheck was clearly audible. ♪ and The NPG worked a bit on the Santana medley, an unknown Latin-style jam, the introduction to Jimi Hendrix's "Villanova Junction," and "The Ballad Of Dorothy Parker." After Graham Central Station's opening set, ♪ spoke over the PA and encouraged everyone to shout out for them.

It was around 9:45 p.m. when ♪ came out dressed in an outfit that was reminiscent of Santa Claus: all in red, red coat with white border. "Face Down" featured an extremely hard rock jam at the end. The piano medley was quite interesting, featuring a brief rare instrumental performance of "Five Women," followed by an ad-libbed jam about Arizona, "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones." Before "Diamonds And Pearls," ♪ started playing the intro to "How Come U Don't Call Me Anymore," before deciding on a couple of other tunes to play before going into that song in earnest.

The closing jam included the full version of "(I Like) Funky Music," during which five women, two men, and two young kids were brought onstage to dance. Jerry Martini of Graham Central Station guested also, playing saxophone. "Baby, I'm A Star" and "1999" completed the show, and ♪ asked the crowd at the end if they would be there if he would come back to the Orpheum Theatre the next day for The NPG Dance Company's *Around The World In A Day* performance. He said he would be there at 8 p.m., even though this was impossible given that he was scheduled to play Albuquerque at the same time.

The official afterparty was announced for The Manhattan Club, located inside Delani's restaurant in downtown Phoenix. ♪ arrived about 1:45 a.m. and stayed until 2:00 a.m., and was mostly hidden in the dark part of the balcony. Admission was only \$10.

28 October: Tingley Coliseum, Albuquerque (New Mexico)

For the first time in his career, ♪ played the first of two concerts in New Mexico. His inaugural appearance was at Tingley Coliseum, located on the campus of New Mexico State University. The arena was not sold out.

The concert was marred by many technical problems, including very poor sound in the beginning (long feedback, no middle tones, disturbing echoes/reverberations, and way too loud). In what was probably a first, ♪ had to turn his "Purple Rain" guitar solo over to someone else. After the first verse, he realized the guitar was not working properly, so he took it off and let it drop to the ground. He continued with the second verse, but he let Mike Scott do the solo. A rocking version of "The Ride" followed "Face Down," but not "When You Were Mine" for the third consecutive show. As usual, ♪ spoke to the audience over the intro of "One Of Us." He talked about God being inside each and every one of us. He also wondered if the last enemy we faced was ourselves.

The piano medley was long and superb, easily the highlight of the show. It included "Venus De Milo," "Diamonds And Pearls," the first and only performance to date on the tour of "I Love U In Me," "The Beautiful Ones," "Girls And Boys," "Darling Nikki," and "Condition Of The Heart." The "alternative" encore of "Kiss," "Gett Off," and "When Doves Cry" was the finale, with four women and two men brought onstage throughout to dance.

The official afterparty was held at The Pulse, a gay club, billed as the *Crystal Ball Party* all day long on 97.3 Kiss FM. The NPG arrived around 1:10 a.m. to eat dinner and ♪ followed at 1:20 a.m. Once again, everyone left at 1:35 a.m. to loud booing from the audience who obviously expected more for the price of admission (\$15).

29 October: Pan Am Center, Las Cruces (New Mexico)

The tour moved on to Las Cruces and another campus of New Mexico State University for a near-capacity crowd at the Pan Am Center. Larry Graham and Graham Central Station played their last opening set for awhile; the next few dates would feature no support act.

By all accounts, the Las Cruces show was excellent. After "Let's Work," ♪ announced that they were going to play everything that they knew or until they were "told to get the hell out!" Both "A Case Of You" and "When You Were Mine" were included once again, and ♪ dedicated "The Cross" to Larry Graham. Just like in Phoenix two nights before, ♪ kicked off the piano medley with a "Las Cruces" jam that included a small bit of "Blues In C." He continued with "Strange Relationship," "Girls And Boys," "The Beautiful Ones," "Darling Nikki," and "Diamonds And Pearls." The encore began with some spoken lines from "Erotic City," followed by "Sleep Around" (with some of "Take The A-Train"), "Baby, I'm A Star," and "1999." During "Sleep Around," ♪ held a dance contest with four women and two men, saying that first prize was VIP tickets to the afterparty. Later, ♪ picked two more women to dance with Mike Scott and two additional men to dance with Rhonda. He also said that there would be an afterparty and that "Graham Central Station will be there, The NPG will be there, and we will do things!"

29 October: Club West, Las Cruces (New Mexico)

As ♪ promised at the Pan Am Center, the tour entourage took over Club West, a very small nightclub in Las Cruces, for a 40-minute jam session. Entry was \$25 and security was very tight. In addition to ♪'s own bodyguards and the club's security, there were also local police officers in the house.

The NPG came onstage first and started a loose, mid-tempo blues-funk instrumental jam, which gave the technicians time to arrange the sound. ♪ arrived shortly after, but stayed in the back of the club before joining the band about 10 minutes later. He picked up a guitar and launched into "Johnny" with The NPG playing the same beat. But after two lines he stopped his input as he was not happy with the sound of the guitar. The jam continued as he went to the other side of the stage and played keyboard.

Later, Jerry Martini (sax), Cynthia Johnson (harmonica), and Rose Stone (trumpet) of Graham Central Station came out to jam a bit with The NPG. A bit later, ♪ began singing the lyrics to "Johnny" again, for good this time. At one point, he also played keyboards together with Mr. Hayes, where Morris would play the upper level keyboard and ♪ the lower on the same stand.

Larry Graham was brought to the stage for "(I Like) Funky Music," and when ♪ yelled "on the one" to signal the song's conclusion, the band stopped but Graham went on with a solo. ♪ let him do his thing, and Larry eventually started his classic "Hair." For the song's solo, ♪ just stood beside Graham and watched him play with a big smile on his face. "Thank You (Falettinme Be Mice Elf Agin)" finished out the set due to a 2:00 a.m. curfew. Before leaving the stage, ♪ stood in front of the small stage and "directed" his orchestra.

31 October: Civic Center, Mobile (Alabama)

The lack of an opening act really allowed ♪ to air it out for his show at the Civic Center in Mobile, as he played for over 145 minutes – the longest show thus far into the *Jam Of The Year* tour. In fact, the Mobile gig would kick off a string of lengthy, excellent performances that would last up through Greensboro on November 8th.

October 31st is known throughout the world as Halloween, a fact not dismissed by ♪. He commented during the introduction to "One Of Us" that "Halloween is not a devil's night because all nights belong to God." ♪ played long versions of "When You Were Mine" and "The Ride," saying that "I wanna tell everyone that October 31st is a special night for me, and it don't have anything to do with Halloween. It's because I'm in Alabama!" A wonderful piano medley started with an improvised "Mobile" jam. ♪ then said that "we will run the devil out" before playing the traditional gospel tune "It Is No Secret (What God Can Do)" for the first and only time on the tour. He concluded the piano portion with "The Beautiful Ones," "Girls And Boys," "Delirious," "Darling Nikki," and "Diamonds And Pearls."

The first encore consisted of "Kiss," "Gett Off," and "When Doves Cry" as was relatively normal. After a brief break, however, the band returned and ♪ started in with "(I Like) Funky Music" bringing five women and two men onstage to dance. The song eventually turned into a jam, with ♪ on the Goldaxxe, before the music to Parliament's "Flashlight" kicked in and ♪ started singing Kirk Franklin's "Stomp." "Johnny" followed and ♪ made up a jam about Alabama on the spot. Finally, the show concluded with "Baby, I'm A Star" and "1999."

The official afterparty was held at Mustang's, and it served more or less as a listening party. ♪ arrived about 1:20 a.m. and stayed until 2:55 a.m., meddling with a few fans in the balcony. Around 2:00 a.m. a bodyguard brought two CDs to the DJ. The tracks played were "(I Like) Funky Music," "Sadosomochistic Groove," "Shoo Be Doo," "Jam Of The Year" (a remix), "P Control" (a remix), "Make Your Mama Happy," and the introduction to the *Emancipation* outtake "(Excuse Me Is This) Goodbye."

2 November: Frank C. Erwin, Jr. Special Event Center, Austin (Texas)

Another lengthy and great performance, this time before 7,108 fans at the Frank C. Erwin, Jr. Special Event Center in Austin. The show clocked in at almost 135 minutes.

Both "The Ride" and "When You Were Mine" were played for the second gig in a row; the former was particularly impressive with some outstanding guitar work by ♪. The piano medley was also special, including a bit of "Kamasutra," "Delirious," "Venus De Milo," "Under The Cherry Moon," "Sweet Thing," "Girls And Boys," "The Beautiful Ones," "Darling Nikki," and "Diamonds And Pearls." It was the debut appearance in the main set for "Under The Cherry Moon," and "Sweet Thing." Two encores were played once again since there was no opening act: "Kiss" / "Gett Off" / "When Doves Cry" and "Erotic City" (spoken lyrics) / "Baby, I'm A Star" / "1999."

The official afterparty was held at the Hang 'Em High Saloon, a large country

& western bar. $\hat{\pi}$ arrived at approximately 1:10 a.m. and stayed in the balcony, shooting pool, speaking with his guests, and watching everyone dance. Several songs were played from CD over the PA, including "(I Like) Funky Music," a remix of "P Control," "Days Of Wild," and "Last Heart." An aftershow had originally been planned but was cancelled for some unknown reason.

4 November: Coliseum, Columbia (South Carolina)

The tour moved on to South Carolina for $\hat{\pi}$'s first show there since the 1999 tour. A date had originally been scheduled in 1993 during the *Act 1* trek, but was cancelled due to a terrible snowstorm that wreaked havoc on the South. The venue was the Coliseum in Columbia, a small, rather dilapidated facility that is sorely in need of remodelling. The show was nearly sold out, with about 5,000 to 6,000 fans in attendance.

While not quite as long as the previous two shows in Mobile and Austin, the Columbia gig was still quite enjoyable at two hours in length. "When You Were Mine" was dropped from the set again, however $\hat{\pi}$ did play both "The Ride" and "A Case Of You." The piano medley included "Darling Nikki," "The Beautiful Ones," "Girls And Boys," and "Diamonds And Pearls." Only one encore was played this time around, "Kiss" / "Gett Off" / "When Doves Cry." During "Gett Off," eight people were brought onstage to dance, one of which tried to grab $\hat{\pi}$ in his private parts (causing quite a reaction from him).

The official afterparty was held at Characters. $\hat{\pi}$ entered through a back door and stayed for about an hour before heading to the privacy of a tour bus. The NPG stayed for another hour or so after he left. The club was not very crowded and $\hat{\pi}$ even managed to mingle with the fans, shaking a few hands and speaking to them. A couple of unreleased tracks were also played over the PA.

5 November: Rupp Arena, Lexington (Kentucky)

$\hat{\pi}$ returned to the state of Kentucky, following a successful Louisville show in May on *Love 4 One Another Charities* tour, with a near sellout performance at Rupp Arena in Lexington. The appearance was heavily anticipated by the local news media, who provided a great deal of coverage for the event. It was the Artist's first Lexington appearance since a "Hit & Run" gig in 1986.

Throughout $\hat{\pi}$ appeared to be very relaxed, playful, and upbeat, promising early on that "Lexington, you're gonna get your asses kicked tonight!" The show was a good one by $\hat{\pi}$'s standards. "When You Were Mine" made it into the set, however "A Case Of You" and "The Ride" were left out. The piano medley included crowd pleasers "Darling Nikki" and "The Beautiful Ones" amongst a few others. Two encores were played once again, "Kiss" / "Gett Off" / "When Doves Cry" and "(I Like) Funky Music" / "Baby, I'm A Star" / "1999."

The official afterparty was held at Club A1A in Lexington. The NPG showed up around 12:15 a.m., but $\hat{\pi}$ did not get there until about a half hour later. Crowd control was minimal, and he only stayed about 10–15 minutes. One of the club's security guards was later overheard saying that it posed too much of a security risk for $\hat{\pi}$ to stay any longer.

6 November: Thompson-Boling Arena, Knoxville (Tennessee)

It had been nearly 15 years since Prince/ $\hat{\pi}$ had performed in the Knoxville area, and it appeared from the outset that he was going to do everything possible to make sure that the 8,000 to 9,000 fans in attendance at the Thompson-Boling Arena had a good time. He played for nearly 135 minutes, extending many songs into longer arrangements.

"Let's Work" was followed by a surprise addition of "Delirious" in a full-band workout. The guitar portion was an obvious highlight, as $\hat{\pi}$ sang "A Case Of You" and "When You Were Mine" solo. The piano medley featured "Diamonds And Pearls," "Alphabet St." (dedicated to the Tennessee crowd), "Darling Nikki," and "The Beautiful Ones." He finished with two encores, flip-flopping them from their usual order: "(I Like) Funky Music" / "Baby, I'm A Star" / "1999" were followed by "Kiss" / "Gett Off" / "When Doves Cry."

The official afterparty was held at the Underground nightclub. $\hat{\pi}$ arrived about 1:00 a.m. and spent his time in the balcony section eating dinner, occasionally peeking over the side at the fans dancing down below. He and his tour entourage left about 3:00 a.m.

8 November: Coliseum, Greensboro (North Carolina)

$\hat{\pi}$'s concert at the Coliseum in Greensboro was extraordinary, easily among the very best shows he did during 1997. About 7,000 to 8,000 people witnessed the performance, which ran nearly two-and-a-half hours long (beginning at 8:25 p.m. and playing to almost 11 p.m.). The crowd was superb and $\hat{\pi}$ really seemed to be having a fantastic time.

One of the many highlights was a thrilling 10-minute version of "Face Down."

When $\hat{\pi}$ started to sing, he mistakenly began the second verse instead of the first, but caught himself a couple of words into it and ad-libbed a whole dialogue about the "slave master" sitting in the audience, pointing to a man dressed all in white. He had the house lights brought up, then proceeded to play a ferocious bass solo that nearly brought the roof down. The NPG played the "turnaround" twice before the song began in earnest, and another extended jam followed at the end. Incredible guitar work ensued on the next number, "The Ride," before the show continued with "The Cross."

The piano medley consisted of "Delirious," "Girls And Boys," "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones." "Darling Nikki," as usual, got a tremendous response as soon as the first couple of notes were played. $\hat{\pi}$ teased the audience by beginning the song three separate times; after each he would run over to the other side of the stage and make like he could not bring himself to play the rest. Of course, the audience response just got louder and louder, until he eventually sang the first verse.

The first encore was "Kiss," "Gett Off," and "When Doves Cry." During "Gett Off," $\hat{\pi}$ brought five women and four men onstage to dance. After everyone had left the stage following "When Doves Cry," he said from backstage, "Almost 20 years ago when I first started, this was one of the few markets to show me love. The Carolinas have always been good to me. We usually hop up on that purple bus and head right on out of town about now, but you know what? We're gonna whoop that ass a little bit longer!" $\hat{\pi}$ and The NPG then returned. "Marva, I think you need someone to dance with. How about this guy here (pointing to 35-year old Tiger Butler, a rather large black man sitting in the front row), he's been getting funky all night long." $\hat{\pi}$ picked up his bass and the band began playing a mid-tempo groove, all the while the man was dancing with Marva on one of the raised platforms. Everyone onstage (including Marva) and many people in the audience were laughing at the site of the two opposites dancing together. "I think we need to slow things down," $\hat{\pi}$ said, and the man started dancing really slow which cracked everyone up even more. "Marva, I think you found your soulmate!"

The man motioned towards $\hat{\pi}$ that he wanted to sing, and after $\hat{\pi}$ made sure he was not going to rap, he handed him the microphone. He started scatting as well as raising a soulful scream every now and then, and one could tell that $\hat{\pi}$ was having a great time with this (he acted like he was pouring himself a drink). The guy then started to get everyone in the audience to clap their hands, and $\hat{\pi}$ tried to throw him off by playing the bassline to "777-9311." Instead, right on cue, the guy actually started singing the first verse and chorus to the song. The look on $\hat{\pi}$'s face was absolutely priceless – he could not believe that the guy actually knew the words! After the first verse, Butler said, "I don't know anymore, man. I love you! I just want to touch." $\hat{\pi}$ came over and gave the guy a hug. The show concluded with "Baby, I'm A Star" and "1999."

The official afterparty was held at Joker 3, a gay nightclub. $\hat{\pi}$ and The NPG watched the Evander Holyfield–Michael Moorer boxing title bout on TV outside in a tour bus before entering the club about 2:00 a.m. $\hat{\pi}$ only stayed for about 15 minutes or so.

9 November: The Crown, Cincinnati (Ohio)

In contrast to the Greensboro concert, the show at The Crown (formerly Riverfront Coliseum) in Cincinnati was rather anti-climatic at barely two hours in duration. The crowd was larger than in Greensboro, but it was not nearly as good as the Ohio audience at the Dayton show in mid-September or even Cleveland in May during the *Love 4 One Another Charities* tour. The soundcheck included work on "Jam Of the Year," "Face Down," "The Cross," and "The Ballad Of Dorothy Parker" with $\hat{\pi}$ alone at the piano. Several members of the Cincinnati Bengals football team were in attendance.

The performance was nearly identical to Greensboro until the encore. "The Ride" was included again, and the piano medley consisted of "Delirious," "Girls And Boys," "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones." "(I Like) Funky Music" began the encore and several people were brought up on stage to dance, including a woman who was dressed outrageously in thigh-high plastic garters. $\hat{\pi}$ said something like "she's dressed funky, but she's got to be somebody's mama!" The woman threw condoms at $\hat{\pi}$ and proceeded to roll all over the stage, finally trying to play $\hat{\pi}$'s piano before Aaron ($\hat{\pi}$'s security chief) escorted her off stage. "Baby, I'm A Star" and "1999" closed the set.

The official afterparty was held at Sycamore Gardens. It had been announced after the main show that the band would play, and admission was advertised at \$25 per person at the club's door. A large line formed rather quickly outside, and no one was to be admitted until midnight. When the doors opened, one of the club's employees informed everyone that the price had been dropped to \$15 and $\hat{\pi}$ was not going to play. He did arrive about 1:45 a.m. and sat in public view until about 3:00 a.m., mostly talking to Rhonda. The DJ played both "(I Like) Funky Music,"

and "Days Of Wild" from CD, however.

The *Love 4 One Another* website posted in late October that Prince would be taking a three to four week break following the Cincinnati date, ostensibly to test a new sound system for the tour. In fact, it was reported that he spent a couple of days during the last week of November in San Diego, California, with the full stage set erected to recreate a concert environment. Prince also spent the break recording with Chaka Khan and Larry Graham and Graham Central Station at Paisley Park. One outcome of these sessions was a Graham Central Station track entitled "Jump And Shout."

8 December: Fargodome, Fargo (North Dakota)

After a month-long tour break, the third leg of the *Jam Of The Year* kicked off in the remote location of Fargo, North Dakota, at the Fargodome. Fans only had a week's advance notice to purchase tickets, and this could be part of the reason why the arena was half-empty (7,114 in attendance). Larry Graham and Graham Central Station opened once again, although many attendees were surprised as no warm-up act had been advertised.

Beginning in Fargo, both "Get Yo Groove On" and "One Of Us" were dropped completely from the set, as the show became more of a "greatest hits" revue. Additions included "Delirious" after "Let's Work" and "I Would Die 4 U" following "Little Red Corvette." The Fargo show also marked the debut of the new laser light and sound systems, as well as Prince's set of specially-lighted timbale-style drums he sometimes played during encores (each drum illuminates in a different colour when he hits it).

The concert was marred by technical problems, however, not the least of which was the Goldaxx which would not function properly during "Six" (for most later concerts he reverted back to the Purpleaxe). Despite the glitches, Prince seemed to be enjoying himself. The piano medley only included an off-the-cuff jam with Prince singing about North Dakota, "Girls And Boys," "Darling Nikki," and "The Beautiful Ones," while "How Come U Don't Call Me Anymore" was not played for only the second time on the tour. Two encores were also performed, perhaps to make up for all the technical problems; the first was "Baby, I'm A Star" / "1999," and the second consisted of "Kiss," a tiny bit of "Gett Off," and "When Doves Cry."

Apparently, no afterparty took place in Fargo, although early word was that one was planned for a bar called First Avenue. A large limousine was seen driving around the building several times, but Prince was never spotted.

10 December: Target Center, Minneapolis (Minnesota)

Prince's last arena concert in the Twin Cities area was held at the Civic Center in St. Paul in 1990, while the last large-scale gig in Minneapolis had been two dates at the Met Center in 1988 during the *Lovesexy* tour. Needless to say, the build-up and ticket demand for Prince in his hometown was enormous. Originally, only one show had been announced for the downtown Target Center, but it sold out easily and a second concert was quickly added. He returned home triumphantly; over 15,000 people attended the first concert.

Prince asked "did you miss me?" during "Talkin' Loud And Sayin' Nothing" to thunderous cheers. "We're gonna make up for lost time tonight," he promised. Prince also repeatedly queried "is this my hometown?" throughout the show and seemed energized by the reaction he generated. During the long guitar solo on "I Could Never Take The Place Of Your Man," as Prince was walking down the stage left platform, he slipped and fell forward onto the gold Prince guitar. He recovered gracefully, flipping over and sliding down the ramp, and even poked fun at himself over the intro to "The Cross," saying, "Sometimes you fall down..." He also repeated his after-fall recovery, only on the right side of the stage this time.

Prefacing the piano medley, Prince remarked, "I have Quincy Jones on film saying I'm not a piano player. That's why I keep my mouth shut!" He also said something like "plexi-glass and high heels don't mix" during the medley, which included "Girls And Boys," "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones."

The lengthy encores nearly brought down the house. The first was "Kiss," "Gett Off" (including a great percussion solo by Prince), and "When Doves Cry." After much pleading from the audience, everyone came back for "(I Like) Funky Music" with Prince on bass, a bit of "777-9311," and the concluding numbers, "Baby, I'm A Star" and "1999."

10 December: Paisley Park, Chanhassen (Minnesota)

Following the Target Center show, it was announced that the official afterparty would be held out at Paisley Park, despite rumours that it would take place across the street at First Avenue. Only around 300 people ventured out to Chanhassen, which is at least a half-hour drive from downtown Minneapolis. The party was a bit disorganized, and the proceedings had already begun by the time some fans even got in. The set took place in the smaller rehearsal stage that is now known as the Love 4 One Another room.

At about 2:25 a.m., Prince (on keyboards) and the entire NPG hit the stage with Graham Central Station by playing "Thank You (Falettinme Be Mice Elf Agin)" for over 20 minutes. Marva King then took centerstage for "Playtime," as Prince retreated to the upstairs VIP room. She followed this up with a cover of Chaka Khan's "You Got The Love," before Prince rejoined everyone for a funky version of "Days Of Wild." During the latter, he let the audience sing a lot of the lyrics and KMSP-TV anchor Robyne Robinson was brought up onstage to dance. After awhile, he invited Larry Graham and Graham Central Station's saxophone player Jerry Martini to join them for Sly Stone's "In Time" and Graham's own "Hair." This was followed by "I'll Take You There," with Marva on vocals, before Prince took over again on "The Way You Do The Things You Do," the Jackie Wilson cover "Lonely Teardrops," and "Shout." The first set concluded about 3:45 a.m. with Prince promising, "You guys stick around. We'll do a 20-minute version of 'I'll Take You Higher.'"

Larry Graham and members of Graham Central Station came back at 4:25 a.m. with Morris Hayes on keyboards and Kirk Johnson on drums. Prince was also onstage, occasionally playing keyboards but often just watching. Only around 150 people were remaining at this point, and they witnessed a second set that included "I Believe In You," "We've Been Waiting," "The Jam," "Release Yourself," and as promised, a 20-minute take on "I'll Take You Higher" that thinned out the audience to the diehard fans. The aftershow concluded at 6:00 a.m.

11 December: Target Center, Minneapolis (Minnesota)

In many ways, the second Minneapolis show was superior to the first. It was a near-sellout as over 12,000 attended, and Prince was again in a wonderful mood. At one point he asked, "Minneapolis, did you come to party? Did you see the papers? [The first show received fantastic reviews in the local press.] Yeah, you'd better have come to party!"

The piano portion was different from the previous evening, with Prince adding "The Ballad Of Dorothy Parker" and "Condition Of The Heart" to the more usual "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones." The biggest surprise of all was saved for the encore, however. For the first and only time during 1997, a medley of "Let's Go Crazy," "She's Always In My Hair," and "U Got The Look" was included in the performance. This was followed by the much more common "Kiss," "Gett Off," a jam centered around the repeated chant "Minneapolis knows how to party," and "When Doves Cry."

11 December: Paisley Park, Chanhassen (Minnesota)

Once again, the official afterparty was announced for Paisley Park following the second show at Target Center. Probably because of what had happened the night before, more fans ventured out this time and the crowd had swelled to at least 500 people shortly after 1:00 a.m. At one point, the Chanhassen police arrived to tell anyone who had parked along Highway 5 that they would have to move their car or it would be towed. Quite a few VIPs arrived and were let in immediately, but fans were made to wait

"...The Artist made it clear from the start that although his name had changed, his mighty groove had not."

— Joya Wesley, *News & Record*

"Perhaps the best analogy for watching Prince perform is this: it's like watching Michael Jordan at the end of a close game. His physical and technical ability is almost frightening... Last week, I heard many local people say they would have attended this show if it was still 1987. They blew it. I can't imagine it would have been any better."

— Deneen Gilmour, *The Forum*

"There were no big video screens, or any of the other modern-day concert trics to hold a crowd's hand – just pure, organic, funky, fabulous music... Be there or be foolish."

— Jim Walsh,
St. Paul Pioneer Press

"Elvis Presley was the King (sorry Michael Jackson), Muhammad Ali the Greatest and Prince is simply the Best. With his two-hour performance – his first advertised Twin Cities arena concert since 1988, Prince reasserted himself as the best one-man performer in the music business... He was crazy, sexy, cool and wild – just like he used to be. But he seemed to be free in a way that he never used to be."

— Jon Bream,
Minneapolis Star-Tribune



"If you're a Prince fan and didn't go 2 The Concert at the Five Seasons on Saturday night, kick yourself. Hard... Forget the hype, forget the quirkiness - the genius who is The Artist Formerly Known As Prince reigned supreme..."
- Diana Nollen,
Cedar Rapids Gazette

"When Prince is on stage, the ridiculous egotism and absurd posturing is overshadowed, if not obliterated. This is still a consummate showman, athletic, even acrobatic, flashy, theatrical, richly talented and totally in command."
- Dave Tianen,
Milwaukee Journal Sentinel

"Wow. That's my review of That Artist Guy's concert. One word. Not a symbol. Just Wow. Maybe I should elaborate: You know when Charlie Brown pitches the baseball, the batter cracks a line drive right by him, and all his clothes fly off? He lays on the pitcher's mound, dazed, as if he can't believe what just happened. That's what seeing Prince's show Thursday night at Van Andel Arena was like. The Man blew my socks off..."
- John Serba,
The Grand Rapids Press



outside in freezing temperatures and a bitterly-cold wind until after 3:00 a.m. Because of the wait outside, many fans simply gave up and left. Still, the Park was extremely crowded.

It was around 3:25 a.m. when $\frac{\pi}{4}$ (on keyboards), Larry Graham and Graham Central Station took to the stage for a long jam that incorporated "I Believe In You," "You Can Make It If You Try," and "Sing A Simple Song" that lasted until 4:10 a.m. Everyone left the stage at this point and the live take of "Days Of Wild" from *Crystal Ball* was played over the PA. After this played for several minutes, The NPG began appearing, one by one, and started playing their parts live until the whole song was being performed live. $\frac{\pi}{4}$ was on bass throughout and Mayte eventually came out to dance as the song went on for over 15 minutes. Several soul classics followed, including "I'll Take You There" with Marva King on vocals, "There Was A Time" with Mayte dancing onstage again, "The Way You Do The Things You Do," and "Lonely Teardrops," before the show concluded at 5:00 a.m. with a 20-minute rendition of "Shout" that had Larry Graham and Graham Central Station returning to the stage.

13 December: Five Seasons Center, Cedar Rapids (Iowa)

A crowd of 6,232 people (two-thirds full) witnessed $\frac{\pi}{4}$'s two-hour concert at the Five Seasons Center in Cedar Rapids, Iowa. The show itself was very similar to the two previous concerts in Minneapolis, at least until the encore. Kamilah Wohlford danced during some of the numbers for the first time since early September. The long piano medley consisted of "The Ballad Of Dorothy Parker," "Girls And Boys," "Strange Relationship," "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones."

The first encore began unusually with the "Old School" medley of "I'll Take You There," "I Got The Feelin'," and "The Way You Do The Things You Do" (not included in the regular set since Charlotte on August 2nd), followed by "Kiss" and an abbreviated "Gett Off." The second was made up of "(I Like) Funky Music," "Baby, I'm A Star," and "1999."

The official afterparty was held at Confetti's, a bar and grill/dance club. The NPG and Graham Central Station arrived around 1:30 a.m. but $\frac{\pi}{4}$ did not make his entrance until 2:00 a.m. Everyone left after another 45 minutes had passed.

14 December: Civic Auditorium, Omaha (Nebraska)

Larry Graham and Graham Central Station took to the stage at a very early 7:00 p.m. for their opening set to $\frac{\pi}{4}$'s gig at the Civic Auditorium in Omaha. Surprisingly, Chaka Khan joined Graham Central Station for their encore, singing co-lead vocals with Larry Graham and playing tambourine. She was not seen during $\frac{\pi}{4}$'s set, however.

For some reason, $\frac{\pi}{4}$ decided to clean up "Face Down" by skipping the word "fuck," letting the audience sing it instead, something that he had not done previously but would continue to do at most subsequent shows. Another long piano medley was composed of "The Ballad Of Dorothy Parker," "Girls And Boys," "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones." The encore, meanwhile, was just "Kiss," "Gett Off," and "When Doves Cry," something which elicited many "boos" from the audience when the houselights finally came up. One female was brought up onstage during "Kiss" to dance, but $\frac{\pi}{4}$ invited about ten more people up for "Gett Off."

The official afterparty was announced for a nightclub called The Shadow, about six blocks from the Civic Auditorium. $\frac{\pi}{4}$ showed up around 12:30 a.m. and remained in a roped-off VIP area until around 2:30 a.m.

16 December: Hilton Arena, Ames (Iowa)

No details are known at the time of writing about the main set for $\frac{\pi}{4}$'s appearance in Ames, Iowa, at the Hilton Arena, but it is assumed it was similar to previous shows. The encore, however, consisted of "Kiss," "Gett Off," and "When Doves Cry," followed by a second of "(I Like) Funky Music," "Baby, I'm A Star," and "1999." The official afterparty was held at a bar called Hunky Dory's.

17 December: Bradley Center, Milwaukee (Wisconsin)

The Bradley Center was at about 80% capacity for $\frac{\pi}{4}$'s show in Milwaukee, but the crowd was very enthusiastic throughout. During "Talkin' Loud And Sayin' Nothing," he got the audience to do the "o-yee-o" chant, prompting $\frac{\pi}{4}$ to remark, "You're all too crazy on this side, but you're not as crazy as me!" Once again, $\frac{\pi}{4}$ did not say the word "fuck" during "Face Down," and for "Sexy MF" he and the band only sang "Sexy Mutha" (letting the crowd fill in the rest). He did explain why the profanity was left out during the intro to the former, saying, "We used to sing cuss words all through this song. You know why? Because we were slaves. But you know what? We're not slaves anymore. We own our music. We promote our own concerts. If you own your own, there's no reason to be mad, tonight or tomorrow. Any slave masters in the house? Then maybe you should go out to the lobby!"

The piano medley began with an off-the-cuff blues improvisation dubbed "Milwaukee Angel." Some of the lyrics included "Milwaukee Angel, girl don't ya wanna take this ride? Milwaukee Angel, girl don't ya wanna come and take this ride? Where I wanna go, don't matter, baby, baby, baby. Where I wanna go, I'll keep you shonuff satisfied." This was followed by "The Ballad Of Dorothy Parker," "Girls And Boys," "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones."

Only one encore was performed once again, starting with a percussion solo by $\frac{\pi}{4}$ before going into "Kiss," "Gett Off," a bit of "18 & Over," and "When Doves Cry." At the very end, $\frac{\pi}{4}$ asked, "Before we go, I just want you to say one thing for me: 'love.'" He then led everyone in a repeated chant of "love" before finally saying, "Love God. Love life. Lovesexy. Goodnight."

17 December: Kickers, Milwaukee (Wisconsin)

The official afterparty was announced for a bar called Kickers in the outer suburbs of Milwaukee. The cover was \$25 and the staff was telling everyone that $\frac{\pi}{4}$ would perform. A small crowd had gathered, less than 200 or so people, and the ensuing 25-minute set was very laid-back and casual.

When he first arrived, $\frac{\pi}{4}$ was spotted working the soundboard for awhile before deciding to take to the stage. $\frac{\pi}{4}$ spent most of his time playing keyboards, occasionally smacking the cymbals with his cane. The rest of The NPG came out and everyone started to play an instrumental jam. This was followed by "The Ballad Of Dorothy Parker" and "Flashlight."

Some people close to where $\frac{\pi}{4}$ was standing tried to grab his leg during the latter, prompting him to say, "Hey watch it, you don't want to be sued for sexual harassment up in here. I mean on the serious tip!" They continued trying to touch him until he finally yelled, "Why don't you back the fuck up?" Unhappy with the sound levels, $\frac{\pi}{4}$ then hollered out for someone to check the monitor on his keyboard, "Get George Clinton's sound man up in here. They got Eric Clapton's sound man working the boards! Fix my piano, man... Sausage head!"

18 December: Van Andel Arena, Grand Rapids (Michigan)

By most accounts of those who had attended $\frac{\pi}{4}$'s earlier Michigan appearance at Pine Knob in Clarkston, the Grand Rapids show was a vast improvement on its predecessor. The concert was reportedly soldout and $\frac{\pi}{4}$ also seemed to be in an especially good mood. The audience response to both his set and Graham Central Station's opening set was incredible as well. The houselights were brought up often so $\frac{\pi}{4}$ could "see his people."

The "clean" versions of both "Face Down" and "Sexy MF" were sung once again. Surprisingly, for the first time on the tour, the long band introduction that was usually based on "Do Me, Baby" was dropped in favour of an instrumental version of the *Emancipation* track "Dreamin' About U" during which each member of The NPG took their usual solo. Like in Milwaukee, the piano medley started with a blues improvisation that was centered around the phrase "Michigan Angel," which was followed by "Girls And Boys," "Darling Nikki," "Diamonds And Pearls," and "The Beautiful Ones."

For the encore, The NPG was joined by Graham Central Station's saxophone player, Jerry Martini, on an unusual jam that began with "(I Like) Funky Music" and contained some of "Get Wild." Next came "Johnny" before the show closed with "Baby, I'm A Star" and "1999." No afterparty took place in Grand Rapids.

The tour broke for a nine-day break over the Christmas holiday. Three different concerts were announced for Glam Slam in South Beach, Florida for December 21st and 22nd, ostensibly because Mayte likes to visit her family during the holidays. A 6 p.m. matinee performance was announced for the 21st (for those under 21 years old to be admitted), followed by a set later in the evening with Graham Central Station as the opening act for those over 21. A second show would follow the next day. Tickets at \$50 each had gone on sale the week before, but all three shows were later cancelled with a couple of days notice due to "an illness in the Artist's family."

27 December: The Palace Of Auburn Hills, Detroit (Michigan)

☿ returned to the Detroit area for the third time in 1997 for a hyped sold-out show at The Palace Of Auburn Hills, located in the metropolitan suburb of Auburn Hills, Michigan. He was spotted at the soundboard next to the stage during Graham Central Station's set, and he even got the audience to cheer louder so Graham Central Station would come back for an encore. ☿'s show did not begin until 10:25 p.m. and lasted to almost 12:50 a.m.

☿ was in a great mood throughout and the audience was pretty good (at least until the encore), but those who attended both shows felt that the audience was much better in Grand Rapids the previous week. He declared "Detroit, I'm gonna kick that ass tonight!" during "Talkin' Loud And Sayin' Nothing." "Face Down" had a lengthy introduction with ☿ walking from one side of the stage to another, getting different sections to chant "freaks in the building," "face down," and "we like funky music." He also went into a speech about slavemasters and even mentioned that "even wives can be slavemasters." ☿ talked a little about "The Cross" before launching into the song proper, asking people to look up the true definition of the word and what the true meaning of Christmas was, ending the speech by saying, "Maybe someone lied about the way someone died."

The piano medley was lengthy, starting off with ☿ improvising "Detroit Angel," followed by "Girls And Boys," a short bit of "Venus De Milo," "Condition Of The Heart," "Darling Nikki," "Diamonds And Pearls," and a much longer version of "The Beautiful Ones" that contained most of the first and second verses and some of the screaming at the end.

Only one encore was played in Auburn Hills, but it had more of an aftershow feel as it contained pieces of 10 songs and was nearly 35 minutes in length. In homage to the home of Motown, ☿ kicked it off by announcing "I told you we had something special planned" as Larry Graham, Jerry Martini (saxophone), and Graham Central Station's keyboardist/backing singer joined him. Marva King then took centerstage for "I'll Take You There," which went into Parliament's "Flashlight." ☿ actually sang some lyrics from this track and played the Purpleaxe throughout, before he said "Let's do it 90's style," and everyone broke into "Stomp." "I Got The Feelin'" was next, and several people from the audience were brought up on stage to dance and were given the spotlight to show their stuff. After awhile, the extended group went into "The Way You Do The Things You Do," before ☿ said his goodbyes. The NPG did not stop playing, though, and ☿ soon returned for a great cover of Jackie Wilson's "Lonely Teardrops."

At this point, a huge portion of the 15,000-17,000 people in attendance had left the building, perhaps disappointed that ☿ was not playing more of his hit material. Only about 7,000-8,000 fans remained but this did not deter ☿ - he even poked fun at the situation at one point by telling those that walked out, "Ya'll can go home if you want to, we're just jamming!" The members of Graham Central Station left the stage and The NPG went into "(I Like) Funky Music" that used the lyrics of "18 & Over" for its second verse. Finally, the show concluded with "Baby, I'm A Star" and "1999," and ☿ saying from behind the stage, "Love life. Love God. Lovesexy. Peace and be wild!" No afterparty took place in Detroit, probably because of the late hour in which the main concert ended and the fact that nightclubs and bars must close by 2:00 a.m.

30 December: Reunion Arena, Dallas (Texas)

The Jam Of The Year tour returned to Dallas for a near-sellout concert in front of 15,000 people at the Reunion Arena. Prior to the show, Morris Hayes and Rhonda Smith submitted to a short interview with DJ Scott West of radio station KJZZ-FM. They mentioned that ☿ plans future projects with Chaka Khan and George Benson, while also giving him a copy of a newly-penned track entitled "Mad Sex" and "Purple Medley" to play on the air.

Details of the setlist are a bit sketchy, but the piano medley included at least "Girls And Boys," "The Beautiful Ones," "Darling Nikki," and "Diamonds And

Pearls." According to the *Dallas Morning News*, James Brown's "I Got The Feelin'" was also included, although it is unknown exactly where in the set it was played. The long encore consisted of "Kiss," "Gett Off," "When Doves Cry," "Baby, I'm A Star," and "1999." The show lasted about two-and-a-half hours.

The official afterparty was held at the Mirage nightclub, the same place ☿ had held a similar event following the August 9th Dallas show. He arrived about 3 a.m. and went up to the DJ booth, giving them three unreleased tracks to play for fans: "Mad Sex," "(I Like) Funky Music," and the *Crystal Ball* song "Da Bang."

31 December: Compaq Center, Houston (Texas)

In view of the stiff competition ☿ faced from a huge New Year's Eve celebration in downtown Houston that featured The Wallflowers, it was very impressive that he managed to sell about 14,000 tickets out of 16,279 to his concert at the recently-renamed Compaq Center, formerly known as The Summit, where he had also played in August on the tour. After Graham Central Station's regular opening set, ☿'s show did not begin until 11:05 p.m. and lasted until 1:30 a.m.

Almost immediately, ☿ proclaimed that he was going to bring in the New Year right. "Face Down" was a definite highlight and those who attended reported that it lasted almost 20 minutes - stretching right into 1998. About 10 minutes into the song, he started playing the bassline from "Flashlight" and getting everyone to repeat the line "everybody's got a new life under the sun" and a bit of "One Nation Under The Groove." At this point, Kirk Johnson's young daughter came out holding up a clock showing the countdown. At midnight, ☿ led everyone in singing "Auld Lang Syne" and then "We Shall Overcome," before asking if he could leave the stage for a moment so he could "give some lovin' to my wife."

The remainder of the show returned to normal with the piano medley including "The Ballad Of Dorothy Parker," "Girls And Boys," "Diamonds And Pearls," "The Beautiful Ones," and "Darling Nikki." Once again, several thousand people left before the extended encore that included "Kiss," "Gett Off," "18 & Over," "Johnny," "(I Like) Funky Music," "Baby, I'm A Star," and "1999."

31 December 1997: The Roxy, Houston (Texas)

The official afterparty took place at The Roxy, the same venue it was held at following the August 10th Houston show. Perhaps because of the holiday and the astounding \$40 cover charge, the nightclub was not overly crowded. The NPG arrived around 3 a.m. and ☿ shortly thereafter with Larry Graham and Graham Central Station.

Considering that the Compaq Center show did not end until after 1:30 a.m., it was a bit of a surprise when members of The NPG and Graham Central Station took to the stage (without ☿) a little past 4:00 a.m. They jammed on a loose version of "Sing A Simple Song" that lasted for 20 minutes, before everyone walked off the stage. There were pretty major microphone problems and ☿ was spotted at the soundboard trying to correct the mix; after awhile he just went to the balcony to watch with Mayte and her mother. Following the brief performance, the new song "Mad Sex" was played from CD, followed by "(I Like) Funky Music," "Da Bang," and the ☿/Graham Central Station collaboration "Jump And Shout."

Another hour passed, and finally, at about 5:30 a.m., The NPG returned with ☿ (who sang very little) to play a very short and loose set that just kind of lazily rolled along through a few cover tunes. Marva King sang "Playtime" with ☿ on bass, followed by "I'll Take You There" as he switched to keyboards. During the latter, members of H-Town, a Miami R&B trio, added their voices. "The Way You Do The Things You Do" preceded an impromptu jam session, spiked by an occasional cymbal smash by ☿ with his cane. This was followed by the Graham Central Station cover "You Can Make It If You Try," before Larry Graham joined everyone for the closing number, "Thank You (Falletinme Be Mice Elf Agin)." During the last two numbers, at the crowd's urging, Mayte came onstage and danced a bit. The show and party ended at 6:00 a.m.

Introduction and reports by Harold Lewis.

Very special thanks to Diana Dawkins of the ☿ family and all its contributors. Thanks to Andy Schwartz, Pierre Igot, Mark Penta, Brian O' Fahey, Jim Smith, John Champion, Kevin Smith, Chris Glenn Broussard, Joel Martin McTague, Robin Kochur, Thad Wilkes, Russell Hollifield, Tony Melodia, Dominique Colter, Mary Boyer, Sharon Woznicki, Troy Motes, Steve Bass, Gregory Wilson, Jason Mitchell, James L. Baker, Kenneth A. Shaw, Verlinda Walker, Shawn Farrell, Terry Buszko, Ben Houge, D. Lee, B. Gerould, Ruben Hernandez, Andrew Coffman, Frederic Bianco, Jason W. Lobel, Paul Mastrovich, Frederic Heller III, Marcus Wheelwright, Joseph Trotter, Ayan N. Owens, Paul Ryneski, Joe Kelley, C.M. Gurnik, Jason Lobel, Eric Huttenburg, Cosey Jackson, Todd Ellington, Samnation, Bianca Williams, Eric Przybylski, Jeffrey Barber, Brendan Patrick Crilly, John Champion, Terry Gray, Jim Laser, Karl Larsson, David Irving and all the other unnamed contributors to the *Le Grind* Internet news website (previously the *UPTOWN* news pages).

Call People Magazine

THIS IS THE FOURTH ARTICLE in our series covering the interviews ✠ has given since the release of *Emancipation* in November 1996 [previously published in *UPTOWN* #27, #28 and #29]. It is an update of interviews that have been published and broadcast since our last article issued in July 1997. The majority of the interviews ✠ has given since July have been to promote the on-going *Jam Of The Year* tour. Most of them have not been conducted in person, however, as ✠ has usually replied in writing to questions faxed or e-mailed to him.

Few of the interviews in the second half of 1997 have been very revealing and ✠ is basically repeating his comments and thoughts from interview to interview. The following is a listing of the interviews that have appeared since our last article (and one 1996 interview that we have missed), with some of the more noteworthy responses by ✠. Note that when ✠ has replied in writing, we have in most cases retained his shorthand ("2" for "to," "4" for "for," and so on) as reproduced in the publications.

19 November 1996: Fuji-TV interview

Japanese TV interview. Also includes footage of ✠ arriving at the airport and at a press conference.

July 1997: Live!

Interview by Martin Keller. "I worked a year on *Emancipation*, and I've never worked a year on anything." "I haven't exactly gone through therapy, but I've watched and taken others through their therapy." "John Lennon would have never written the beautiful music he wrote at the end of his life if he hadn't gone through what he did with Yoko. He would have never written 'Imagine.' And 'Imagine,' thank God, is going to be around in 2,000 years, but a song like 'I Am The Walrus' isn't. You know why? Because John wasn't the walrus, he was John. 'Imagine' is a song about truth, and the truth will always win out in the end." "I can relate to rock groups like Pearl Jam, who won't give interviews and never make videos. Why should a group like that overexpose themselves with a video and burn themselves out? Does Pearl Jam need that kind of marketing? I think they proved they don't. Do I need that kind of marketing? I think I know I don't." "All of my songs are my children, even if they don't live at home now. But one day I hope they'll all belong to me again. Bowie made \$55 million by selling bonds on master tapes that he owns. All artists should own their own masters if only for this reason alone."

21 July 1997: America Online Internet service

Live Internet chat following the opening concert of the *Jam Of The Year* tour, in Clarkston. "when u were mine was written in a hotel room in Birmingham after listening 2 John sing." "My 1st song was written at 7 and it was called FunkMachine." "What was your inspiration for the song *Forever In My Life*?" "Susannah... she knows." "Love is all we need... sounds cliché but it makes me feel good."

25 July 1997: New York Post

Quotes from the July 22nd New York press conference. "I was thinking of doing an acoustic tour, but I decided not to. I did an acoustic album and my wife thought I should give it away to people who call our 800 number and add to our database. I also fantasized about giving the acoustic album to Ani DiFranco's Righteous Babe label. When I found out she was shunning major labels, I was a fan for life."

29 and 30 July 1997: Showbiz Today, CNN

Two-part *Showbiz Today* TV interview on CNN. "Every artist that comes up to me now, first of all congratulates me and they're very happy for me, and a lot of them – they'll go unnamed – they would like to be in the same situation." "Days of rock 'n' roll for

rock 'n' roll's sake is kind of over for me now. I mean, this is about spiritual upliftment and just a good time."

3 August 1997: Atlanta Journal-Constitution

Backstage interview by Sonia Murray at the CoreStates Center in Philadelphia. "I know what a lot of people think of me. I know how I'm portrayed in the media. And it's not always wrong. I'll admit I play a part in it. I have always been a private person. But also know that reporters come to me with their agendas, already knowing the story that they want to write. And if it doesn't square with me and my agenda, I'll be polite, but I probably won't say much. And that 'Oh, he's so mysterious' reputation lingers."

8 August 1997: Dallas Morning News

Interview by Thor Christensen. "Why have you been reluctant to talk with journalists over the years?" "Because of their set agendas. I don't need psychoanalysis from a journalist nor criticism on my music from someone who is not a musician. That's why I don't do book reviews." "Why have you toured so infrequently in the last 10 years?" "I was at the time unhappy. I was not in control of my immediate surroundings or of my work. I love 2 perform now."

15 August 1997: Miami Herald

Interview by Howard Cohen. "My personality hasn't changed much at all. My idea of love has grown immensely. I can only hope that affects my work as well." "Had I not been in Pop Exile I would not be where I am today – completely healthy, wealthy and wise."

22 August 1997: Nashville Banner

Fax interview by Michael Gray. "I miss nothing and noone. Attachment is stagnation."

22 August 1997: The Tennessean

Fax interview by Rick de Yampert. "I love every song that I've written. They are like my children. They are all integral parts of my journey."

23 August 1997: Memphis Commercial-Appeal

Fax interview by Bill Ellis. "The prefix of 'manage' is 'man.' I need no help in this area. I attribute my success 2 the fact that I have never been a follower. All the more reason 2 manage my own business affairs as well." "I don't breathe the air 4 others."

11 September 1997: USA Today

E-mail interview by Edna Gundersen. "Being unsigned 2 a major label is the most rewarding, least constricting way of life I've led in 20 years. Everything I do now is on the spur of the moment, which allows me freedom 2 better follow my own divine designs. I mean this with no arrogance."

16 September 1997: Newark Star-Ledger

Fax interview by Claudia Perry. "The Internet is fascinating for a number of reasons... the anonymity afforded the user allows communication 2 be a bit more open and non-judgemental. Also, the quick, direct access between consumer and supplier is how music was meant 2 come across we believe. Thus, a purer exchange of energy."

20 September 1997: Pittsburgh Post-Gazette

Fax interview by Tony Norman. "Ani DiFranco is a prime example of what happens when someone chooses not to respond to another's illusion. Her albums are a success by virtue of their existence. She doesn't seem to need a plaque given to her by her 'bosses'

Forbes
23 September 1996
Minneapolis Star-Tribune
16 October 1996
Rolling Stone
17 October 1996
Syukan-Asahi (Weekly Asahi)
2 November 1996
OOR
11 November 1996
USA Today
12 November 1996
Minneapolis Star-Tribune
14 November 1996
St. Paul Pioneer Press
14 November 1996
New York Times
7 November 1996
St. Paul Pioneer Press
17–18 November 1996
The Oprah Winfrey Show
21 November 1996
Time
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30 November–
6 December 1996
New Musical Express
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El Pais
15 December 1996
Canadian Press
16 December 1996
Jam!
16 December 1996
Toronto Sun
17 December 1996
Toronto Star
17 December 1996
The Globe and Mail
18 December 1996
The Montreal Gazette
18 December 1996
The Today Show
19 December 1996
Sorrisi e Canzoni TV
22–28 December 1996

me And Rolling Stone

to validate her world. I would love to work with her, simply because of what I believe to be the strength of her character."

20 September 1997: Baltimore Sun

Fax interview by J.D. Considine. "People who wonder if I miss 'the top' have no concept of evolution. There is no 'top,' unless one goes down. Yet another fall from grace. What a joke!"

25 September 1997: Seattle Times

Fax interview. "Does it bother you that you seldom get recognition for being an outstanding musician?" "God's blessings r my rewards. The continuous day of life is worth far more than a few words from a critic. On the contrary, I get much props from people I love. I appreciate your compliment, thank U."

26 September 1997: The Portland Oregonian

Fax interview. "Only past-dwellers and people who dis use the name Prince. U know - video channels and whiskey companies. Everybody online knows how 2 type my new name. Whether they choose 2 or not is none of my concern."

28 September 1997: Sacramento Bee

Fax interview by J. Freedom du Lac. "What about the material you're recording now? How soon can we expect to hear that?" "The new things are more complex and won't be ready until 1999." "Is it easier to find God when you're naked?" "No, the statement reads - 'Seek and ye shall find,' not 'Suck and ye shall find.'"

October 1997: Yahoo!

E-mail interview by Ben Greenman. "Why did you close your previous official site, The Dawn?" "Because without my involvement, the message was getting blurred. In my humble opinion, the dawn occurs when spiritual enlightenment takes place. When I learn of his or her relationship 2 everything on earth and the universe. The new website will mirror the positive aspects of the dawn." "Will record labels eventually disappear?" "The writing is on the wall. Other souls were successful in their divide-and-conquer approach 4 awhile. But now that we can communicate with each other on a worldwide basis, the need 4 an 'in4mation censor' is no longer a reality. The process of manufacturing and delivering music 2 a 'friend' is not brain surgery."

October 1997: The Vegetarian Times

Interview by Catherine Censor Shemo. "My name change is a complex issue not really suited for this discussion but what I can say is that it is much easier to separate the ego from the personality now. And I'm much happier since my name change."

3 October 1997: Salt Lake Tribune

Fax and e-mail interview by Lori Butters. "This is the Jam Of The Year... everyone needs a dose 4 history's sake. These dates r booked based upon being at the right place at the right time. The people present r the ones that r supposed to be there."

4 October 1997: Denver Post

Fax interview by G. Brown. "All of mankind should be in control of their own destiny. Control freak is a compliment. The people around me understand that our paths r interconnected now 4 a reason. So they r here by their own choise. They r control freaks 2. I am just a willing participant in their dreams and vice versa."

7 October 1997: San Francisco Chronicle

Fax interview by Joel Selvine. "The people at EMI were very

receptive 2 me retaining ownership of my work. As long as I can do that, working with other record companies is cool." "I am very active on my official site, www.love4oneanother.com. I constantly give them new things to download."

24 October 1997: Las Vegas Review Journal

Fax interview by Mike Weatherford and Michael Paskevich. "The only people mystified by my name change r i's whose minds were made up from jump street. Any 1 who knows anything about music is well aware of its eternal nature. Dig if u will the picture a world without music, what a dismal vibe that would b."

24 October 1997: Albuquerque Journal

Fax interview by Wendy Schwingendorf. "My best friends r on the road with me and in the arenas partying with us. I am very content." "1 day at Paisley Park would convince the harshest critic of the advantage of artistic freedom."

17 November 1997:

Love 4 One Another website

♣ replied to select questions supplied by fans. "There's been a discussion going on around the 'net about what 'Starfish And Coffee' means. Can u explain that song? Is it about a mentally challenged girl?" "Let's say mentally alternative, or 'gifted,' shall we?" "Who is Bob George?" "A well-known 'journalist.'" "Is 'Another Lonely Christmas' based on a true experience? It sounds as if u put your soul into that song." "That song is a work of fiction." "Is 'The Love We Make' about a personal friend, or did u write it to instill hope in the millions of junkies out there? Is it true that part of it is about Jonathan Melvoin, Wendy and Susannah's brother?" "I was speaking 2 the spirit of a friend lost 2 drugs." "Was Purple Rain originally planned 2 b released as a 2LP set? Why was the track 'Electric Intercourse' suddenly deleted from the film and soundtrack?" "No, never... once 'The Beautiful Ones' was completed, it was always the ballad of choice." "I have read that the song 'Purple Rain' was written around 1979. Is this true, if not when was it written and what inspired it? Can u explain what it means?" "This is yet another fiction-based melodrama."

9 December 1997: St. Paul Pioneer-Press

Fax interview by Jim Walsh. "As 1999 approaches - many of my songs become more relevant." "Have you ever felt like you've repeated yourself, musically?" "Of all the ?s! I've written over 1,000 melodies, so if I have - no big deal!"

9 December 1997: KMSP-TV news

Minneapolis TV news interview by Robyne Robinson (♣ interviewed in Fargo, North Dakota).

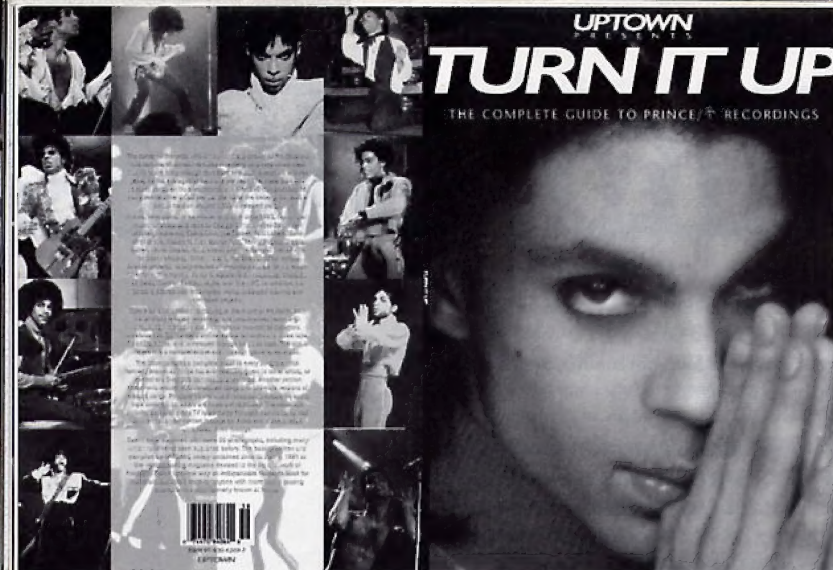
26 December 1997: Detroit Free Press

♣ faxed his response to a number of questions supplied by fans and readers of the Detroit Free Press. "Do you have plans to do another movie?" "I would love to work with Kasi Lemmons. [Editor's note: Lemmons wrote and directed the acclaimed *Eve's Bayou*, and was just named Best New Director by *Entertainment Weekly*.] "Any plans to release a live album? Or perform a live TV concert? How about an 'MTV Unplugged?'" "The quintessential live set will be released sometime in 1999." "Does the standard eight to 10-song album still hold interest for you, or has it become too constricting?" "2 constricting, although with some sets, like *The Truth*, it's cool." "When will we see an album of all new material?" "1999."

Compiled by Lars O. Einarsson and Per Nilsen.

Many thanks to the ♣ family for keeping track of printed interviews.

Stern #48
December 1996
Sister 2 Sister
January 1997
POP #22
January 1997
Ebony
January 1997
Rock & Folk, Issue #353
January 1997
The Rosie O'Donnell Show
7 January 1997
VH-1 To One
11 January 1997
Music Express
January 1997
Max
January 1997
WOM Journal
January 1997
MOJO
February 1997
The Maui News
13 February 1997
Music Central
10 February 1997
Access
February/March 1997
Minnesota Monthly
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Musician
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The Face
April 1997
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February 1997
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TURN IT UP contains 80 pages.
 It is illustrated with around 50 photographs,
 including many which have never been published before.

ISBN 91-630-6209-7

TURN IT UP

TURN IT UP is an exclusive, limited-edition book for the fan and collector of Prince/♂.

The career of the artist who is now formerly known as Prince spans two decades of almost non-stop recording. In an era when most musicians are lucky enough to release an album every two or three years, he has averaged at least one per year. The more than 300 released songs on his own records and over 200 compositions he has given to other artists are just the tip of the iceberg; his vault is said to contain around 1,000 unreleased songs.

Prince, who wishes to be known only as ♂ since 1993, has written music for artists as diverse as George Clinton, Miles Davis, Joni Mitchell, Madonna, Celine Dion, Joe Cocker, Patti LaBelle, Earth Wind & Fire, Robert Palmer, Bonnie Raitt, Kenny Rogers, Sheena Easton, Mavis Staples, Paula Abdul, and The Bangles (not all of it has been released). Other material has been used for various satellite projects, usually created as secondary outlets for his music: The Time, The Family, Vanity 6, Apollonia 6, Madhouse, Sheila E., Jill Jones, Carmen Electra, Mayte, and The NPG. In addition, his career is littered with incomplete works, proposed albums, and cancelled projects.

TURN IT UP is an attempt to catalogue the music of Prince/♂, both his officially released recordings and unauthorized recordings circulating amongst a vast international network of collectors: unreleased songs, concerts and rehearsals on audio and video tape, TV appearances, and unreleased footage on video tape. The aim is to provide a comprehensive and in-depth guide to his music.

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